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ABSTRACT

This report of an experimental program, developed at the Jeffersontown High School in Louisville, Kentucky, describes 26 nongraded elective English courses which are divided into five ability-level phases. Phase 1 and 2 courses (for less advanced students) deal with such areas as developmental reading, vocational English, oral communication, humanities, and composition; phases 3 through 5 (requiring more highly developed skills and understandings) focus on creative writing, poetry, theater arts, Shakespeare, and English and American literature. Literary objectives, an outline of content, a week-by-week description of activities, suggested teaching approaches, a list of supplementary materials, and a bibliography are provided for each course, which lasts 12 weeks. Appended is the school's book selection and material reevaluation policy. (MF)

ED037458

PHASE-ELECTIVE ENGLISH

An Experimental Program
for Grades Eleven and Twelve
Jeffersontown High School
Summer, 1968
Revised Summer, 1969

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FOREWORD

The Administration and English staff of Jeffersontown High School recognized that in adding one grade yearly, the school had a unique opportunity to build an effective English course of study geared to actual student needs. Accordingly, they devoted much time and effort to investigating new and promising projects in other systems with the expressed idea of adapting parts of these programs to needs of the Jeffersontown community. Permission to depart from the State Program of Studies was then granted by the State Department of Education whose staff members were instrumental in the initiation of the program.

The tentative revised curricula developed by the Jeffersontown English Department with the Supervisor of English Instruction is nongraded. In addition, students elect classes from a variety of course phases according to the level of difficulty. The basic program fulfills many worthwhile objectives which serve to enrich the English offerings.

Each course comprises twelve weeks of study, and each student is required to take a minimum of three English courses per year. However, the cost of the program to the individual student does not exceed current textbook expenditures.

In conclusion, the ultimate goal in attempting such a project is to provide for each student a changed attitude toward English; this, in turn, produces an individual program designed to serve realistically each student's immediate needs as well as his future objectives.

Richard VanHoose

Richard VanHoose
Superintendent
Jefferson County Schools

DESCRIPTION OF PHASES

Phase 1 includes courses designed for students who may have reading or learning problems and for those who have, to date, shown little or no interest in English studies. In the selection of materials and in the planning of activities, care has been given to (1) increasing interest through greater enjoyment and greater relevance and (2) developing basic skills. Much student involvement is strongly recommended.

Phase 2 courses are designed to increase motivation and competence in reading, language usage, and composition. A course bearing this phase designation does not introduce books of known difficulty but stresses interpretation and transfer of understandings in works at a comparatively easy reading level.

Phase 3 courses require a higher level of reading competence than do Phases 1 and 2 as well as a willingness to extend this and other language skills. The application of basic principles in literature, language, and composition makes a Phase 3 course a more structured approach to learning.

Phase 4 includes courses that require students to work at a more sophisticated level and to demonstrate a higher degree of self-motivation. Course materials and activities demand a high reading level, a grasp of language structure, and a degree of proficiency in writing.

Phase 5 designates courses equal, in level of difficulty, to those of college freshmen. The design of Phase 5 courses presupposes students with highly developed skills and understanding as well as maturity in thought and purpose. Both Phase 4 and Phase 5 courses focus on depth and quality rather than breadth and quantity of work.

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DEVELOPMENTAL READING TECHNIQUES (Phase 1-2)

Course Description

Developmental Reading Techniques is an individualized course designed to help students read with less difficulty with emphasis on comprehension and speed.

Achievement Level

The students more than likely read below eleventh grade level but have a desire to improve their reading skills.

General Literary Objectives

To meet individual needs in reading

To develop efficient reading habits

Specific Literary Objectives

To develop speed and comprehension in reading

To increase reading vocabulary

To avoid regressions

To recognize facts and main ideas

To read in phrases

To encourage concentration

Materials Provided for Students

Audiovisual Research Reading Rateometers, Model A

Educational Developmental Laboratory filmstrips and tests

Reading materials (e.g., paperback books, periodicals, and library books)

Science Research Associates, Laboratory IVa

Tactics In Reading II

Materials Purchased by Students

Three-ringed notebook paper; folder

Course Outline

I. Orientation

   A. Individual reading

   B. Conferences

II. Administration of reading tests

III. Charting of reading profile

IV. Explanation of the use of equipment

   A. *Tactics In Reading II*

   B. Science Research Laboratory, IVa

   C. Rateometer

   D. Controlled Reader

V. Recognition of poor reading habits

VI. Recognition and exercise of good reading techniques

VII. Evaluation

Twelve Weeks' Plan

Week 1

Present orientation.

Administer Advanced Iowa Silent Reading Test, A M form.

Chart reading profile.

Week 2

Describe poor reading habits.

Illustrate the use of the Rateometer.

Introduce *Tactics In Reading II*.

Conduct free reading sessions.

Direct SRA time; test and have students record progress.

Week 3

Stress good reading habits.

Introduce SRA Laboratory.

Use Controlled Reader.

Continue use of Rateometer and Tactics.

Devote part of each period to free reading.

Test and record.

Weeks 4-11

Conduct individual conferences as needed.

Group for Controlled Reader filmstrips twice a week.

Continue free reading and daily use of Rateometers, Tactics, and SRA Laboratory.

Test; require students to record weekly progress.

Encourage concentration and enjoyment in reading.

Week 12

Administer Advanced Iowa Silent Reading Test, C M form.

Chart reading profile to show improvement.

Evaluate course.

Suggested Approaches

Administer the standardized test to indicate students' weaknesses in reading.

Use the Tactics exercises, the SRA Laboratory, the Controlled Reader, and the Rateometers to develop the various reading skills.

Allow frequent free reading periods.

Test regularly to indicate progress.

Have students briefly record daily summaries of readings and progress.

Confer with students concerning their reading.

Administer the second standardized test and evaluate students' progress.

Bibliography

Emery, Raymond C. and Margaret B. Housher. High Interest-Easy Reading Reading For Junior and Senior High School Reluctant Readers. Chicago: National Council of Teachers of English, 1965.

Fader, Daniel N. and Elton B. McNeil. Hooked On Books. New York: Berkley Publishing Cooporation, 1968.

Frater, A. K. Reading Instruction. Madison, Wisconsin: Madison Public Schools, 1959.

Hanna, Geneva R. and Marianna K. McAllister. Books Young People Read and Reading Guidance. New York: Harper and Brothers, 1960.

Hufziger, Otto C., and others. PROJECT APEX. Trenton, Michigan: Trenton Public Schools, 1967.

Jennings, Frank G. This Is Reading. New York: Teachers College, Columbia University, 1965.

Reeves, Ruth E., chairman. Ideas For Teaching English. Champaign, Illinois: National Council of Teachers of English, 1966.

Smith, Nila Banton. Read Faster and Get More from Your Reading. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1963.

Spache, George D. Good Reading For Poor Readers. Champaign, Illinois: Gerrand Publishing Company, 1964.

USOE Project 661691. PROJECT APEX: Appropriate Placement For Excellence In English. Trenton, Michigan: Trenton Public Schools, 2nd Edition (Revised), Spring, 1967.

ENGLISH FUNDAMENTALS (Phase 1-2)

Course Description

In English Fundamentals attention is directed toward the development of skills (e.g., vocabulary and the mechanics of writing) and toward improvement of appropriate classroom English usage.

Achievement Level

The students should be aware of deficiencies and possess a desire to overcome them in one or more of the language areas.

General Literary Objectives

To give the students a greater degree of proficiency in oral and written communication through the development of skills

To expose the students to useful and appropriate English experiences and available resources

Specific Literary Objectives

To help the students gain confidence through an acquired knowledge of the basic mechanics of grammar and vocabulary

To provide opportunities for students individually to develop practical communication skills in reading, writing, listening, and speaking

Materials Provided for Students

Postman, Neil, and others. Discovering Your Language

Records

Transparencies

Course Outline

I. Introduction

II. Initial explorations

  A. Communication

  B. Symbolism

- C. English
- D. Usage

III. Language structure
   - A. System
   - B. Sound
   - C. Form

IV. Language and reality
   - A. Vocabulary
   - B. Grammar

V. Form-classes
   - A. Order
   - B. Form-classes: one and two (noun, verb)
   - C. Form-classes: three and four (adjective, adverb)
   - D. Word forms

VI. Function words
   - A. Determiners
   - B. Auxiliaries
   - C. Intensifiers

VII. Sentences
   - A. Definition
   - B. Patterns
   - C. Types

VIII. Expansion through sentence patterns and other parts of speech
   - A. Basic sentence patterns
   - B. Prepositions
   - C. Conjunctions
   - D. Subordinators

IX. Review and final evaluation

Twelve Weeks' Plan

Weeks 1-2

Discuss course requirements and possible outcomes accruing to the students.

Lead the class in their determining what communication is.

Read the text material of the investigation of language symbolism.

Trace the development of the English language from its origin.

Formulate with students criteria for "correct" and "incorrect" grammar usage; use prepared transparencies.

Have students conclude what English is.

Week 3

Explore with the students language structure.

Conduct a discussion of the necessity of a language system.

Lead students to deduce human language as primarily an oral-aural system of signalling.

Emphasize, through discussion, the necessity of order.

Weeks 4-5

Plan opportunities for discussion of the relationship of vocabulary to the culture and interests of other peoples.

Point out that, contrary to popular student opinion, grammar has a definite relationship with reality.

Week 6

Introduce the concept of order in written and spoken English.

Explain form classes (e.g., noun, verb, adjective, and adverb).

Continue explanation of the use of form classes.

Assign related material in text and provide experiences for students to enforce their learning.

Weeks 7-8

Define, explain, and study function words (e.g., determiners, auxiliaries, and intensifiers).

Assign class work to implement this study.

Weeks 9-10

Ask students to determine what a sentence is.

Apply these definitions to teacher selected sentence patterns.

Discuss and study the types of sentences and sentence patterns.

Week 11

Present the concept of broadening basic sentence patterns.

Show how prepositions (noun markers) present a relationship among words in sentences.

Ask students to explain how conjunctions connect similar word patterns.

Illustrate the manner in which sentence patterns can be expanded by the use of subordinators.

Review and evaluate course work.

Supplementary Materials

Book

Bromberg, Murray and Esther Hammon. Our American Lanugage.

Recordings

"Americans Speaking"	NCTE	24306
"Our Changing Language"	McGraw-Hill	23843
"The Sounds of Chancer's English"	NCTE	27401

Transparencies

Burris, Marie and Pat Montgomery. Linguistic Transparencies. Jeffersontown, Kentucky: Jeffersontown High School, 1967.

Bibliography

Hall, Robert A., Jr. Linguistics and Your Language. Garden City, L. I.: Doubleday and Comapny, Inc., 1960.

Postman, Neil, and others. Discovering Your Language. New York: Holt, Rinehart and Winston, Inc., 1967.

________. Lanugage and Reality. New York: Holt, Rinehart and Winston, Inc., 1966.

USOE Project 661691. PROJECT APEX: Appropriate Placement For Excellence In English. Trenton, Michigan: Trenton Public Schools, 2nd Edition (Revised), Spring, 1967.

ORAL COMMUNICATION (Phase 1-2)

Course Description

Oral Communication is a practical course designed to help students gain poise, confidence, and enjoyment in communicating orally with others. Several communication techniques are introduced with emphasis on employing these in everyday conversation, group discussions, short talks, oral interpretation, listening, and personal speech habits.

Achievement Level

Students need only to have a desire to improve their speech at various levels of communication.

General Literary Objectives

To demonstrate the importance of the communication tools in the everyday speaking process

To promote a general understanding of oral communication and of the important role it plays

To help the students become aware of listening as a very important communication technique

To improve the individual voice for speaking in the everyday environment

To promote learning of the basic types of speech preparation and delivery

Specific Literary Objectives

To give students practical experiences in learning the tools to effective communication

To aid the students in gaining poise, confidence, and security in speaking situations which may develop throughout life

Materials Provided for Students

Filmstrips

Recordings

Robinson, Karl F., and others. Speech in Action

Special mimeographed materials

Course Outline

I. Introduction to class goals, activities, and projects

II. Poise and emotional adjustment development

III. Oral work

- A. Self-introductions
- B. Short Story (three minutes)
- C. Impromptu talks

IV. Listening

- A. Listening and communication
- B. Presentation of other voices
- C. Group activity
    1. Discriminative listening by students
    2. Discussion of sound and movement
    3. Formulation of guides to effective listening

V. Group discussion

- A. Group discussions in a democracy
- B. Organization, presentation, and results
- C. Evaluation
- D. Oral work
    1. Discussions presented by small groups (six students)
    2. Research performed by students

VI. Speech preparation

- A. The outline in relation to speech making
- B. Types of speeches

C. Oral work

1. Presentation of four different types of speeches

2. Criticism

VII. Oral interpretation

A. Explanation of methods

B. Exposure to various professional readers

C. Standards

D. Criticism by teacher; evaluation

E. Oral work

1. Oral reading

2. Short recital

3. Personal evaluation and criticism

4. Skits

Twelve Weeks' Plan

Week 1

Introduce class goals, activities, and projects.

Ask each student to give a self-introduction.

Discuss with the students how poise and emotional adjustment may be developed.

Prepare for oral work and recorded session: have each student tell a short story (possibly something personal that has happened to him), requiring some kind of movement and lasting no longer than three minutes.

Listen to student impromptu talks; record.

Week 2

Lead a discussion concerning the important part listening plays in communication.

Allow time for practice in discriminative listening.

Listen together to voices of others (e.g., actors, announcers, lecturers, oral readers, commentators on the radio).

Explain terms involved with listening and speaking.

Week 3

Replay tapes of the voices recorded during the first week; discuss the various sounds which affected the voices of the speakers.

Introduce guides to effective listening.

Week 4

Explain the importance of group discussions.

Point out the part discussion plays in a democracy.

Explore the make-up of a group discussion (e.g., how it is organized, presented, and the results it can bring).

Divide the class into groups of six; prepare these groups for a discussion.

Week 5

Begin to organize groups for a discussion (reasearch techniques should be employed).

Hold discussions and evaluations by students.

Prepare for library work in order to research for discussion.

Week 6

Lecture on the outline in relation to speech making.

Hand out a summary sheet of the types of speeches to be given during the next four weeks.

Listen to student presentations of the three-minute "How To" speech involving a visual aid.

Week 7

Explain and allow student discussion of critique sheets of the previous speech.

Evaluate orally the outlines which are to be turned in for each talk.

Hear students present the second speech (whichever type seems to be the best for this time period).

Week 8

Present and evaluate the third speech.

Explain oral criticisms which will be given by the students as well as by the teacher.

Week 9

Hear students' fourth speech.

Critique the speeches in front of the class; encourage class criticism.

Week 10

Explain what oral interpretation is and the role it plays in effective communication.

Expose the students to good interpretation through records, tapes, and oral reading by the teacher or other persons.

Allow students to bring to class selections they enjoy reading and those that will be suitable for oral reading.

Teach the students a sound, basic method for preparing an oral reading.

Week 11

Allow students to present an oral interpretation recital.

Tape at least one student reading with video recorder.

Evaluate and criticize while replaying the tape.

Week 12

Perform impromptu skits from student-written suggestions.

Evaluate speech notebooks.

Give oral evaluation of the twelve weeks of work.

Suggested Approaches and Teaching Aids

Any examinations given may be determined by the individual teacher as to time and material to be included.

Pertinent or general information may be presented by the teacher in a lecture-question-discussion manner.

Mimeographed sheets of additional information may be given to students.

Student participation in other speech activities may occur within the school and community and should be encouraged.

A student speech notebook or scrapbook may be required. (This should include speech outlines; pictures, visual aids, if possible; extra class material obtained during the twelve weeks; and any other material they feel would make an interesting collection to aid them in future talks.)

Supplementary Materials

Recordings

"Edgar Allen Poe" read by Basil Rathbone, Vol. III, 811

Story Poems read by Paul Sparer and John Randolph, from "American Story Poems," 811

"Poetry of Edna St. Vincent Millay" read by Judith Anderson, 811

"Speech in Action," Scott, Foresman and Company, No. 4182

Filmstrips

Planning Your Talk	13 min.	16 mm	808.05
Using Your Voice	11 min.	16 mm	808.52

Bibliography

Dale, Edgar. *Audio-Visual Methods in Teaching*. New York: Holt, Rinehart and Winston, Inc., 1954.

Hamm, Agnes. *Choral Speaking Technique*. Milwaukee: Tower Press, 1951.

Hedde, Wilhelmina G., and others. *The New American Speech*. Philadelphia: J. B. Lippincott Co., 1957.

Lowery, Sara, and others. *Interpretative Reading*. New York: Appleton-Century-Crofts, Inc., 1953.

Oliver, Robert T., and others. *Effective Speech*. Fourth edition. New York: Holt, Rinehart and Winston, Inc., 1961.

Robinson, Karl F., and others. *Speech in Action*. Atlanta: Scott, Foresman and Company, 1965.

Robinson, Karl. *Teaching Speech in the Secondary School*. New York: Longmans, Green, and Co., 1954.

Robinson, Karl, and others. *Teaching Speech Methods and Materials*. New York: David McKay Co., Inc., 1965.

Sandford, William, and others. *Principles of Effective Speaking*. New York: Ronald Press Co., 1963.

Wittich, Walter A., and Charles F. Schuller. *Audio-Visual Materials*. New York: Harper and Brothers, 1957.

READING FOR ENJOYMENT 1 (Phase 1-2)

Course Description

Reading for Enjoyment 1 is designed to help students read with less difficulty and with more pleasure.

Achievement Level

The students are generally reluctant readers who are reading below eleventh grade level.

General Literary Objectives

To encourage reading for pleasure

To meet individual needs in reading

Specific Literary Objectives

To develop reading skills in the recognition and comprehension of facts and main ideas

To improve and enlarge individual reading vocabularies

Materials Provided for Students

Reading materials (e.g., periodicals, paperback book collection, daily newspapers, trade papers, reference books, and library books)

Science Research Associates, Laboratory IVa

Tactics In Reading II

Materials Purchased by Students

Three-ringed notebook paper; folder

Course Outline

I. Orientation to the course

  A. Individual reading procedures

  B. Individual reading conferences

II. Explanation of the use of equipment

    A. _Tactics In Reading II_ Kit

    B. Science Research Associates, Laboratory IVa

III. Introduction and utilization for enjoyment of various media

    A. Newspapers

    B. Periodicals

    C. Trade papers

    D. Reference materials

IV. Compilation of daily reading records

V. Evaluation of the course

    A. Reading record

    B. Questionnaire

Twelve Weeks' Plan

Week 1

Administer _Tactics_ diagnostic test.

Inventory reading interest.

Week 2

Introduce _Tactics_ lessons.

Direct students to read.

Confer with individuals.

Week 3

Introduce SRA Lab.

Guide reading of newspapers for enjoyment.

Employ _Tactics_ and/or SRA Lab.

Allow students to read.

Confer with individuals.

Week 4

Introduce the reading of periodicals for enjoyment.

Use Tactics and/or SRA Lab.

Have students read.

Confer with individuals.

Week 5

Examine trade papers (e.g., Liaison, General Electric, American Air Filter).

Use Tactics and/or SRA Lab.

Have students read in class.

Confer with individuals.

Week 6

Introduce reference materials (e.g., encyclopedias, almanacs, and biographical dictionaries).

Continue readings and conferences.

Weeks 7-11

Continue using provided materials, recording readings in notebooks, and conferring with individual readers.

Use Tactics and SRA Lab, as needed.

Week 12

Administer Tactics Evaluation Test.

Evaluate the course.

Suggested Approaches

Administer the Tactics diagnostic test to find students' weaknesses in reading, assign exercises to remedy those weaknesses, and at the end of the course give an evaluation test to determine amount of improvement.

Have a free reading period for at least a part of each class session.

Require the students to keep a brief record of readings in their notebooks.

Schedule conferences with the individual concerning his reading.

Bibliography

Emery, Raymond C. and Margaret B. Housher. High Interest--Easy Reading For Junior and Senior High School Reluctant Readers. Chicago: National Council of Teachers of English, 1965.

Fader, Daniel N. and Elton B. McNeil. Hooked On Books. New York: Berkley Publishing Cooporation, 1968.

Frater, A. K. Reading Instruction. Madison, Wisconsin: Madison Public Schools, 1959.

Jennings, Frank G. This Is Reading. New York: Teachers College, Columbia University, 1965.

Reeves, Ruth E., chairman. Ideas For Teaching English. Champaign, Illinois: National Council of Teachers of English, 1966.

Spache, George D. Good Reading For Poor Readers. Champaign, Illinois: Gerrard Publishing Company, 1964.

USOE Project 661691. PROJECT APEX: Appropriate Placement For Excellence In English. Trenton, Michigan: Trenton Public Schools, 2nd Edition (Revised), Spring, 1967.

READING FOR ENJOYMENT 11 (Phase 1-2)

Course Description

Reading for Enjoyment 11 is a continuation of Reading for Enjoyment 1. It is designed to further aid students to read with less difficulty and with more pleasure.

Achievement Level

The students are generally reluctant readers who are reading below grade level.

General Literary Objectives

To extend reading for pleasure

To meet individual needs in reading

Specific Literary Objectives

To develop reading skill in the recognition and comprehension of facts and main ideas

To improve and enlarge individual reading vocabularies

Materials Provided for Students

Reading materials (e.g., periodicals, paperback book collection, daily newspapers, trade papers, reference books, and library books)

Science Research Associates, Laboratory IVa

Tactics In Reading II

Materials Purchased by Students

Three-ringed notebook paper; folder

Course Outline

I. Orientation to the course

    A. Individual reading procedures

    B. Individual reading conferences

II. Explanation of the use of equipment

   A. _Tactics In Reading II_ Kit

   B. Science Research Associates, Laboratory IVa

III. Introduction and utilization for enjoyment of various media

   A. Newspapers

   B. Periodicals

   C. Trade papers

   D. Reference materials

IV. Compilation of daily reading records

V. Evaluation of the course

   A. Reading record

   B. Questionnaire

Twelve Weeks' Plan

Week 1

Administer _Tactics_ diagnostic test.

Inventory reading interest.

Week 2

Introduce _Tactics_ lessons.

Direct students to read.

Confer with individuals.

Week 3

Introduce SRA Lab.

Guide reading of newspapers for enjoyment.

Employ _Tactics_ and/or SRA Lab.

Allow students to read in class.

Confer with individuals.

Week 4

Introduce the reading of periodicals for enjoyment.

Use Tactics and/or SRA Lab.

Have students read.

Confer with individuals.

Week 5

Examine trade papers (e.g., Liaison, General Electric, American Air Filter).

Use Tactics and/or SRA Lab.

Have students read.

Confer with individuals.

Week 6

Introduce reference materials (e.g., encyclopedias, almanacs, and biographical dictionaries).

Continue readings and conferences.

Weeks 7-11

Continue using provided materials, recording readings in notebooks, and conferring with individual readers.

Use Tactics and SRA Lab, as needed.

Week 12

Administer Tactics evaluation test.

Evaluate the course.

Suggested Approaches

Administer the Tactics diagnostic test to find students' weaknesses in reading, assign exercises to remedy those weaknesses, and at the end of the course give an evaluation test to determine improvement. If the students took the Tactics tests the previous year, another test may be substituted.

Schedule a free reading period for at least a part of each class session.

Require the students to keep a brief record of readings in their notebooks.

Schedule conferences with the individual concerning his reading.

Conduct a period of show and tell, if and when desired.

Develop creative dramatics or class discussions as the need arises.

Bibliography

Emery, Raymond C. and Margaret B. Housher. High Interest--Easy Reading For Junior and Senior High School Reluctant Readers. Chicago: National Council of Teachers of English, 1965.

Fader, Daniel N. and Elton B. McNeil. Hooked On Books. New York: Berkley Publishing Cooporation, 1968.

Frater, A. K. Reading Instruction. Madison, Wisconsin: Madison Public Schools, 1959.

Jennings, Frank G. This Is Reading. New York: Teachers College, Columbia University, 1965.

Reeves, Ruth E., chairman. Ideas For Teaching English. Champaign, Illinois: National Council of Teachers of English, 1966.

Spache, George D. Good Reading For Poor Readers. Champaign, Illinois: Gerrard Publishing Company, 1964.

USOE Project 661691. PROJECT APPEX: Appropriate Placement For Excellence In English. Trenton, Michigan: Trenton Public Schools, 2nd Edition (Revised), Spring, 1967.

VOCATIONAL ENGLISH I (Phase 1-2)

Course Description

Vocational English offers students an opportunity to discover their individual weaknesses and to build skills in vocabulary, spelling, mechanics in writing, conversation, and observation. At the same time, emphasis is placed on seeking and gaining employment as well as on worthy use of leisure time.

Achievement Level

This course is designed for students who have experienced difficulty in traditional English courses and who do not plan to attend college but elect to pursue a vocation.

General Literary Objectives

To provide practical experiences in English related to vocational needs

To educate students to the dignity of work

To build the students' self-confidence as they prepare for gainful employment

To instruct students to become more discriminate consumers of leisure time

To design work in areas of special need and interest with teacher assistance and guidance

Specific Literary Objectives

To build improvement in the areas of reading, listening, writing, speaking, and reasoning

To investigate various job opportunities related to the interests of the individual students

To provide classroom discussion and experience in the procedures for seeking and obtaining employment

Materials Provided for Students

Carlin, Jerome. English On The Job Book 1

Films and filmstrips

Pamphlets and bulletins from Civil Service, Junior Colleges, employment agencies, State Vocational Department, State Rehabilitation Department, and other vocational agencies

Dictionaries, reference books, and other resource material

Supplementary reading list

Course Outline

I. Introduction

II. Inventory of students' skills in the communication arts

III. Directed vocational discourse

   A. Attitudes

   B. Abilities

      1. Assessing

      2. Improving

   C. Habits

      1. Assessing

      2. Improving

   D. Occupations

      1. Interests

      2. Requirements

      3. Applications

      4. Interviews

Twelve Weeks' Plan

Week 1

Orient students to course purposes, class projects, and expected outcomes.

Inventory individual needs and aptitudes.

Evaluate needs and aptitudes and establish individual projects.

Introduce classified sections from the local newspapers.

Distribute selected Cross Word Puzzles for students to try in class.

Discuss the importance of job-related spelling and vocabulary building.

Week 2

Begin a class discussion of why English on the job is important; review common grammar errors in oral and written communication.

Introduce the role of employer and employee; emphasize the importance of attitudes.

Study assigned spelling and vocabulary.

Ask students to write an information report from the classified section of a local newspaper.

Require students to write initial paragraphs concerning personal goals.

Week 3

Discuss, in general, abilities needed for vocational careers.

Provide classroom experiences to improve writing and speaking habits (e.g., demonstration speeches, and oral and written reports on vocations).

Arrange individual speaking activities.

Have class read orally vocational pamphlets to ascertain teacher and student information.

Continue studying spelling and vocabulary; develop a word list from work begun in the vocational pamphlets.

Week 4

Hear and discuss speeches on explanations and directions; conduct individual conferences.

Make related spelling and vocabulary assignments.

Week 5

Evaluate handwriting; discuss needs for good writing.

Work on improving written communication.

Study spelling and vocabulary.

Schedule guest speaker.

Week 6

Initiate discussion relative to securing employment.

Evaluate spelling and vocabulary progress.

Discuss and work with application forms.

Week 7

Simulate an interview that will provoke discussion.

Assign individual classroom interviews.

Schedule guest interviewer.

Discuss related spelling and vocabulary.

Week 8

Show film from South Central Bell entitled Telephone Manners Pay Off.

Demonstrate telephone usage with equipment provided by South Central Bell.

Provide practical experience of telephone usage (e.g., calling for an interview).

Build spelling and vocabulary related exercises.

Week 9

Examine uses of newspaper (e.g., looking for a job).

Bring job-related news clippings for oral readings.

Introduce students to trade magazines.

Conduct discussions on information from newspapers and magazines.

Acquaint class with child labor laws and social security information.

Provide students the opportunity to apply for social security numbers.

Week 10

Have students consider and discuss the use of leisure time.

Explain types of hobbies and the value of having an avocation; relate their importances to living.

Recognize community and civic responsibilities of individuals.

Show films from Navy Department: Beneath Navy Wings and Dear Boss.

Introduce and work on business-related forms.

Test students' spelling and vocabulary improvement.

Week 11

Review work units with students.

Explore the uses of libraries and dictionaries in jobs and daily life.

Study spelling and vocabulary.

Week 12

Ask students to prepare a final review and examination.

Explain job resumé; ask each student to prepare one.

Hold group discussion concerning business and personal ethics.

Review applications and interviews.

Prepare and video tape student interviews; replay for constructive criticism.

Schedule speaker procured by class members.

Evaluate student progress.

Suggested Approaches

Require students to keep notebooks containing all class assignments and have individuals work on areas of special need.

Discuss those items that are of importance to whole class (e.g., interviews, applications, responsibilities, and community aids).

Invite guest speakers; have classmembers to introduce them.

Arrange field trips when feasible.

Provide materials to aid in improving possibilities of getting and keeping a job.

Supplementary Reading List

Nonfiction

Adams, Charles. Vocational Guidance.

American Dietetic Association.

Anderson, Ruth. Secretarial Careers.

Berdie, Ralph. *After High School--What?*

Biefeleisen, J. *Careers and Opportunities in Commercial Art*.

Cohn, Angelo. *Careers with Foreign Languages*.

Ely, Lawrence D. *Your Future in Aerospace*.

Freeman, Ira. *Careers and Opportunities in Journalism*.

Frost, Jane C. *Your Future in Dental Assisting*.

Gammage, Allen Z. *Your Future in Law Enforcement*.

Gelb, Richard L. *Your Future in Beauty Culture*.

Goodrich, Foster. *Your Future in Direct Selling*.

Gould, Stephen. *Your Future in Federal Government*.

Harrison, C. William. *Find a Career in Auto Mechanics*.

Horowitz, Alice H. *The Outlook for Youth*.

Isaacs, Stan. *Careers and Opportunities in Sports*.

Kitson, Harry Dexter and Edgar Morgan Stoves. *Vocations for Boys*.

Landis, Lawrence C. *The Air Force*.

Leeming, Joseph. *Jobs that take you places*.

Liston, Robert A. *Your Career in Civil Service*.

Love, Albert. *Listen to Leaders in Business*.

_______. *Listen to Leaders in Medicine*.

MacGil, Gillis. *Your Future as a Model*.

Noyes, Nell Braly. *Your Future as a Secretary*.

Paradis, Adriam A. *You and the Next Decade*.

Paul, Grace. *Your Future in Medical Technology*.

Parry, John. *17 Million Jobs; Story of Industry in Action*.

Peters, Herman J. *Guidance, Program Development and Management*.

Pond, John H. *Your Future in Personnel Work*

Scott, George. *Your Future in Retailing*.

Taylor, Dawson. *Your Future in Automotive Industry*.

U. S. Department of Labor. Occupational Outlook Handbook.

Whitcomb, Helen. Strictly for Secretaries.

Winter, Elmer. Your Future in Your Own Business.

Films

How to Keep a Job	C371.42
Telephone Manners Pay Off	South Cental Bell
Beneath Navy Wings	Navy Department, Local Recruiter
Dear Boss	Navy Department

Poster

Planning My Future

Bibliography

Carlin, Jerome, and others. English On the Job Book 1. New York: Globe Book Company, Inc., 1962.

Lee, Miriam, and others. Jobs In Your Future (Job Skills 1). New Jersey: Scholastic Book Services, 1968.

HUMANITIES 1 (Phase 1-3)

Course Description

In Humanities 1 the students explore the art achievements of several main periods in the development of Western Civilization. The primary stress of the course is upon student discussion of literature, art prints, filmstrips, and recordings representative of each period.

Achievement Level

The students should be able to learn to present their views in a class discussion, to take notes with direction from the teacher, to listen with understanding, and to have a curiosity about their cultural heritage.

General Literary Objectives

To develop a breadth of identification, interpretation, and appreciation of the cultural pattern of the Western World

To compare the various art forms as they relate to each other

Specific Literary Objectives

To develop a technique of general, critical analysis by which the students can arrive at their own evaluations and judgment of works of art

To determine how the various art forms relate to each other

Materials Provided for Students

Art prints

Films and filmstrips

Maps

Novels

Periodicals and magazines

Recordings

Course Outline

- I. Introduction
- II. The Egyptian period
    - A. Religion
    - B. Architecture
    - C. Art
- III. The ancient Greek period (500-100 B.C.)
    - A. Architecture
        - 1. Temples
        - 2. Columns
        - 3. Parthenon
    - B. Literature
        - 1. Mythology
        - 2. _The Illiad_
        - 3. _Oedipus Rex_
    - C. Philosophy
        - 1. Socrates
        - 2. Plato
        - 3. Aristotle
    - D. Sculpture
        - 1. Myron
        - 2. Phidias
        - 3. Rhodes
- IV. The ancient Roman period (100-500 A.D.)
    - A. Architecture
        - 1. Dome
        - 2. Arch
        - 3. Pantheon
        - 4. Colosseum
        - 5. Aqueduct

- B. Language
    - 1. Alphabet
    - 2. Derivation of words
    - 3. Mythology
- C. Music
    - 1. War
    - 2. Pleasure
- D. Sculpture
- E. Art

V. Romanesque (500-1100 A.D.)

- A. Architecture
    - 1. Roman arch
    - 2. Temple
    - 3. Clerestory
- B. Music
    - 1. Simple
    - 2. Vocal
    - 3. Gregorian Chant
- C. Philosophy
- D. Art

VI. The Middle Ages (1100-1400 A.D.)

- A. Architecture
    - 1. Church
    - 2. Gothic
        - a. Spires
        - b. Stained glass windows
        - c. Vaulted ceilings
        - d. Flying buttresses

- B. Art
    - 1. Pope Gregory
    - 2. Giotto
- C. Music
    - 1. Gregorian Chants
    - 2. Harmony
    - 3. Triple meter
- D. Literature
    - 1. Church
    - 2. _The Prince_
- E. Sculpture
- F. Philosophy

VII. The Renaissance (1400-1600 A. D.)

- A. Art
    - 1. Leonardo da Vinci
    - 2. Michelangelo
    - 3. Raphael
    - 4. Botticelli
    - 5. Rembrandt
- B. Architecture: Palladio
- C. Music
    - 1. Palestrina
    - 2. Martin Luther
- D. Sculpture
- E. Philosophy

VIII. Baroque (1600-1725 A. D.)

- A. Music
    - 1. Bach
    - 2. Handel

- B. Art
  - 1. Tintoretto
  - 2. Rubens
  - 3. Bernini
- C. Sculpture

IX. Rococo and Classic (1725-1800 A.D.)

- A. Art
- B. Music
  - 1. Mozart
  - 2. Haydn
- C. Philosophy: "The Age of Reason"

X. Romantic (1800-1900 A.D.)

- A. Music
  - 1. Beethoven
  - 2. Schubert
  - 3. Chopin
  - 4. Mendelssohn
  - 5. Strauss
  - 6. Wagner
- B. Art
  - 1. Delacroix
  - 2. Goya
- C. Philosophy
- D. Literature
  - 1. Wordsworth
  - 2. Byron
  - 3. Shelly

4. Keats

5. Coleridge

    a. The Rime of the Ancient Mariner

    b. Kubla Khan

XI. Evaluation

Twelve Weeks' Plan

Weeks 1-2

Introduce course objectives and requirements; assign student reports.

Discuss the humanities and the difference between civilization and culture.

Have students view The humanities: what they are and what they do.

Show the film Art and architecture: Art--why is it? what is it? Discuss this with the students.

Introduce the Egyptian period (e.g., religion, art, and architecture).

Continue discussions; view filmstrips: Ancient Egypt and Exploring Ancient Egypt.

Conclude the Egyptian period.

Analyze Greek period (500-100 B.C.), with major emphasis on architecture, literature, sculpture, and philosophy; use selected filmstrips on Greece: Athens, Exploring Ancient Athens, Greece: Athens, Greece: History, and The Hellenic Greeks.

Discuss Greek mythology.

Assign for in-class reading Homer's Illiad; discuss chapters daily; critique.

View film on Oedipus Rex.

Conclude the study of the Greek period with student oral reports; teach the theme of comparison and the theme of contrast.

Quiz.

Week 3

Introduce Roman period; discuss the arch, the dome, the Pantheon, Colosseum, and aqueducts; assign oral report topics; use selected filmstrips (see Supplementary Materials).

Discuss the Roman alphabet and derivations of Latin words; lecture on Roman mythology.

Arrange for an authority of mythology to speak to the class on the major gods and their roles in mythology; relate lecture to the Greek study.

Discuss Roman sculpture; compare and contrast to that of the Greeks.

Evaluate with the class music and art of this period.

Conclude Roman period.

Quiz.

Week 4

Analyze the Romanesque (refer to knowledge of prefixes and suffixes) periods as a transition between the Roman and the Middle Ages.

View the film, Emperor and Slave, to illustrate Romanesque philosophy.

Synthesize Everyman and Canterbury Tales as illustrations of the religious belief of the period.

Play recordings to illustrate the music of the Romanesque period. (see Recordings)

Weeks 5-6

Introduce the study of the Middle Ages; discuss the architecture of the Medieval church, the Trappist Monastery at Bardstown, Gothic architecture, and Notre Dame in Paris.

Have students view the filmstrips: Medieval Towns and Cities, The Middle Ages, and The Medieval Church; assign oral reports.

Schedule, by chapters, in-class discussions of The Prince.

Discuss the art of the Middle Ages, Pope Gregory's ideas, Giotto, and frescoes.

Listen to selected recordings of Medieval music and Gregorian chants (e.g., "Gregorian Chant," "Who Will Answer"); analyze and discuss.

View filmstrip Giotto's Life of Christ.

Conclude discussion of Medieval period.

Provide time for student oral reports and written themes.

Weeks 7-8

Introduce the Renaissance period; assign reports dealing with major Renaissance artists (e.g., da Vinci, Michelangelo, Raphael, Botticelli, and Rembrandt).

View filmstrips: The Renaissance, Michelangelo: The Sistine Chapel, Italian Artists, and Michelangelo.

Present pictures: Mona Lisa, The Last Supper, Creation of Man, and Dali's The Sacrament of the Last Supper.

Permit student reports to be heard by the class as individuals complete their research on them.

Discuss architecture (Palladio) and music (Palestrina and Martin Luther).

Listen to record, "A Mighty Fortress"; view filmstrip, Reformation.

Conclude survey work of the Renaissance period.

Quiz.

Week 9

Introduce the Baroque, Rococo and Classical periods; assign student reports on musicians and artists; lecture, discuss, and hear student reports on the music of Bach, Handel, Mozart, and Haydn; discuss the art of Tintoretto, Rubens, and Bernini.

Present art prints: Head of a Boy and Portrait of Isabelle Brant; listen to recording, "Great Sacred Choruses."

Conclude class study; quiz.

Weeks 10-11

Introduce the survey of the Romantic period; make report assignments.

Have students discuss samples of the music of Beethoven, Schubert, Chopin, Mendelssohn, Strauss, and Wagner.

View and discuss the major art work of Delacroix and Goya.

Listen to recordings: "Masters of Music," "Mendelssohn: A Midsummer Night's Dream," and "Chopin."

View filmstrips: Bach, Beethoven, and Mozart.

Listen to remaining student oral reports.

Conclude discussion of the period; quiz.

Week 12

Schedule the in-class writing of the second major theme.

Review and evaluate course work with students.

Suggested Approaches

Encourage student participation in classroom discussions.

Have each student to keep a loose-leaf binder of class notes.

Require each student to compile a scrapbook of material, representative of the periods studied.

Offer a list of oral report topics and make assignments on selected readings concerning each period.

Assign two, three-or four-page, well-developed themes, comparing and contrasting art forms of major periods or noting particular aspects of a personality or period.

Award extra credit for the attendance at cultural events which must be critiqued in a written form and the critique submitted to the teacher.

Allow extra credit for the construction of models, mobiles, and other worthwhile, class-related projects.

Supplementary Materials

Films

Art and architecture: Art--why is it? what is it?	F 701
The humanities: what they are and what they do	F 370.1

Filmstrips

Athens	Life
Exploring Ancient Athens	Imperial Film Co.
Exploring Rome and Pompeii	Imperial Film Co.
Giotto's Life of Christ	Life
Greece: Athens	Educational Filmstrips
Greece: History	Educational Filmstrips
The Hellenic Greeks	SVE
The Medieval Church	SVE
Medieval Towns and Cities	SVE
Michelangelo: The Sistine Chapel	Life
The Middle Ages	Life
Mozart	EBF
Bach	EBF
Beethoven	EBF
Reformation	VIS
The Renaissance	VIS
Roman Architecture and Art	SVE
The Roman Empire	SVE

Recordings

"Chopin"	RCA
"Great Sacred Choruses"	RCA
"Gregorian Chant"	Angel, n.d.
"Masters of Music"	Bowmar Records
"Mendelssohn: A Midsummer Night's Dream"	RCA
"A Mighty Fortress"	RCA
"Who Will Answer" (Ed Ames)	RCA

Sound Filmstrips

The People of Rome	SVE
The Religions of Rome	SVE
Roman Architecture and Art	SVE
Roman Communities and Homes	SVE
The Story of Handel's Messiah	SVE

Art Prints and Pictures

Ancient Greece	J. Weston Walch
Ancient Rome	J. Weston Walch
Creation of Man	University Prints
The Last Supper	
The Sacrament of the Last Supper	S. Dali
Mona Lisa	da Vinci

Bibliography

Jefferson County Public Schools. *Music: Grade Seven*. Louisville: Jefferson County Board of Education, 1959.

Sabin, Frances E. *Classical Myths That Live Today*. New York: Silver Burdett Company, 1940.

BASIC COMPOSITION (Phase 2-3)

Course Description

Basic Composition is designed to help students develop basic writing skills in narrating, describing, and explaining. Assignments are based upon expression of ideas in an effective way. Extensive work is done in class on the development of the sentence and the paragraph.

Achievement Level

The students should have a desire to improve their writing. A lack of mechanical accuracy will not preclude enrollment in this class. Students with a good command of basic writing techniques should be guided into an advanced composition course.

General Literary Objectives

To teach the patterns of expository, narrative, and descriptive writing

To provide opportunities for expression in three types of writing

Specific Literary Objectives

To conduct an in-depth study of the use of words

To explore in depth the use of sentences

To construct paragraphs

To help students distinguish writing styles

Materials Provided for Students

Blickhahn, Katherine M., and others. *Writing: Unit-Lessons in Composition, Foundations Book C*

Filmstrips

Roget, Peter M. *Roget's Pocket Thesaurus*

Course Outline

- I. Words
  - A. Description
  - B. Narration
    - 1. Concrete
    - 2. Abstract
- II. Sentences
  - A. Subject
  - B. Predicate
  - C. Sentence parts
  - D. Balanced sentences
    - 1. Sentence rhythm
    - 2. Structure patterns
- III. Sentences in relation to each other
  - A. Connected sentences
    - 1. Controlled repetition
    - 2. Reference
  - B. Experiences
    - 1. Pictures through words
    - 2. Objects in space
  - C. Framework
- IV. Paragraphs
  - A. Coordinate sequence
  - B. Subordinate sequence
  - C. Analogy
  - D. Contrast

V. Writing Evaluation

   A. Differentiating

      1. Spoken language

      2. Written language

   B. Editing

      1. Recognizing uncertainties

      2. Recognizing ambiguities

VI. Review of course work and evaluation

Twelve Weeks' Plan

Weeks 1-2

Explain course requirements and expected student outcomes.

Formulate, with students, course goals and objectives.

Generate a discussion of descriptive words.

Lead into an in-depth study of narrative words: concrete and abstract.

Weeks 3-4

Begin discussions of the sentence.

Explain and discuss controlling subject and predicate.

Demonstrate sentence shift for emphasis.

Have students discuss the writing of balanced sentences.

Weeks 5-6

Present methods of sentence construction.

Help students to understand importance of writing connected sentences. Emphasize repetition of words and phrases and references to words previously stated (e.g., pronouns and their antecedents).

Weeks 7-8

Stress, through class discussion, the importance of word pictures to express one's experiences.

Point out that spacial relationships (e.g., the arrangement of people, houses, mountains, and mosquitos) are effective in self-expression of experience.

Weeks 9-10

Lead the students, through examples and discussion, to the realization that they must build a framework in their writing in order to achieve organization in expressing their thoughts.

Schedule classroom experiences in paragraph patterns.

Week 11

Differentiate between spoken and written language; point out flexibility and informality of spoken language and the formality of written language.

Week 12

Plan practice sessions for the students in editing and in eliminating unclear meaning and ambiguity.

Review course work; evaluate students' progress.

Suggested Approach

Provide time daily for written application.

Supplementary Materials

Filmstrips

Steps in Building a Paragraph. Loyola University Press: 1965.

Writing and Revising: (four filmstrips), Filmstrip House: 1956.

- *Title and Opening Sentences*
- *Body of Composition*
- *Body and Closing Sentence*
- *Revising and Final Editing*

Bibliography

Blickhahn, Katherine M., and others. *Writing: Unit-Lessons in Composition: Foundations Book C*. Boston: Ginn and Company, 1967.

Roget, Peter M. *Roget's Pocket Thesaurus*. New York: Pocket Books, Inc., 1962.

USOE Project 661691. *PROJECT APEX: Appropriate Placement For Excellence In English*. Trenton, Michigan: Trenton Public Schools, 2nd Edition (Revised), Spring, 1967.

INDIVIDUALIZED READING (Phase 2-4)

Course Description

In Individualized Reading the students read in class materials that are of interest to them. Students are encouraged to formulate a wide range of reading interests and to read the selections for greater depth. During the second half of the course, as the students continue reading in depth, they receive instruction in writing an analysis of five hundred to a thousand words based upon either an author's life, a central theme, or upon genre on type of reading.

Achievement Level

These students are readers of or above grade expectancy who wish to extend their background in various kinds of reading.

General Literary Objectives

To develop ability in the students to read various kinds of materials

To raise the maturity level of the students' reading

Specific Literary Objectives

To relate reading to previous experiences

To widen the students' reading interests

To explore for understanding and appreciation various kinds of reading

Materials Provided for Students

Paperback book selection

Periodicals

Rateometers (optional)

School library facilities

Materials Purchased by Students

Three-ringed notebook paper; folder

Course Outline

I. Orientation

  A. Individual reading

  B. Conferences

II. Administration of reading questionnaire

III. Analysis of a chosen topic

IV. Evaluation

Twelve Weeks' Plan

Week 1

Present orientation.

Administer reading questionnaire.

Have students read silently and record titles, pages, and comments in folders.

Confer with students.

Weeks 2-6

Continue explorations in reading.

Hold conferences concerning characterization, theme, and comparisons.

Weeks 7-12

Conduct panel or small group discussions.

Use accelerator when need is indicated (optional).

Continue reading and conferring.

Have students complete a reading project of an analysis of an author, theme, or genre.

Suggested Approaches

Provide students time for reading and conferring with the teacher and require them to keep records of readings.

Following each conference, encourage students to enter comments about the book they have read.

Ask students to complete a reading project which is an outgrowth of their interests. Students should be apprised of this requirement early but should begin active work on the project near the middle of the course.

Bibliography

Emery, Raymond C. and Margaret B. Housher. High Interest-Easy Reading For Junior and Senior High School Reluctant Readers. Champaign, Illinois: National Council of Teachers of English, 1965.

Fader, Daniel N. and Elton B. McNeil. Hooked On Books. New York: Berkley Publishing Cooporation, 1968.

Frater, A. K. Reading Instruction. Madison, Wisconsin: Madison Public Schools, 1959.

Hanna, Geneva R. and Marianna K. McAllister. Books Young People Read and Reading Guidance. New York: Harper and Brothers, 1960.

Hufziger, Otto C., and others. PROJECT APEX. Trenton, Michigan: Trenton Public Schools, 1967.

Jennings, Frank G. This Is Reading. New York: Teachers College, Columbia University, 1965.

Reeves, Ruth E., chairman. Ideas For Teaching English. Champaign, Illinois: National Council of Teachers of English, 1966.

Smith, Nila Banton. Read Faster and Get More from Your Reading. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1963.

Spache, George D. Good Reading For Poor Readers. Champaign, Illinois: Gerrard Publishing Company, 1964.

USOE Project 661691. PROJECT APEX: Appropriate Placement For Excellence In English. Trenton, Michigan: Trenton Public Schools, 2nd Edition (Revised), Spring, 1967.

VOCATIONAL ENGLISH II (Phase 2-4)

Course Description

Vocational English II is designed to stimulate and to involve students in their preparation for life. This course deals with the personal problems of the practical aspects of living and working with other people.

Achievement Level

This course is designed for those students who have experienced difficulty in traditional English courses and who do not plan to attend college but elect to pursue a vocation. It is our belief that greater benefit will occur to those students who have completed Vocational English 1.

General Literary Objectives

To provide additional practical experiences in English related to vocational needs

To educate students further to the dignity of work

To continue to build the students' self-confidence as they prepare for gainful employment

To further instruct students to become more descriminate consumers of leisure time

To design more work in areas of special need and interest with teacher assistance and guidance

To challenge students to evaluate personal goals and to encourage self-development

Specific Literary Objectives

To continue to build improvement in the areas of reading, listening, writing, speaking, and reasoning

To investigate further various job opportunities related to the interests of the individual students

To continue to provide classroom discussion and experience in the procedures to seek and obtain employment

Materials Provided for Students

Carlin, Jerome. English On The Job Book 2

Films and filmstrips

Materials from Industries, Civil Service, Junior Colleges, employment agencies, State Vocational Department, State Rehabilitation Department, and other vocational agencies

Dictionaries, reference books, and other resource material

Supplementary reading list

Course Outline

I. Introduction

II. Personality development

   A. Attitudes of social living

   B. Problems of social living

      1. Assessing

      2. Solving

III. Occupational survey

   A. Qualifications

   B. Salaries

   C. Securement

   D. Adjustment

IV. Course evaluation

Twelve Weeks' Plan

Week 1

Orient students to class purposes, class projects, and relate anticipated class development.

Ascertain vocational interests and future goals of students.

Evaluate vocational interests and possibility of attainment.

Institute job-related vocabulary and spelling study to be continued throughout the course.

Week 2

Show and discuss in relation to work several films on self-understanding.

Administer personality and character trait quiz.

Have students prepare a self-inventory.

Week 3

Discuss problems in family living.

Determine attitudes and encourage improvement in relationships with employers, friends, neighbors, families, and community.

Secure speaker to answer questions regarding social living.

Week 4

Assign and develop individual vocational research projects.

Present consultant to counsel on selected vocations.

Week 5

Assign job-setting project.

Present and explain job-related business forms.

Schedule professional personnel counselor to advise students concerning job securement.

Week 6

Introduce qualified speaker from industry to emphasize the importance of English competence in the world of work.

View films relating to various vocations.

Week 7

Conduct student evaluation of information related by guest speakers.

Begin unit on common errors in the practical use of English.

Continue emphasis of correct English usage throughout the course.

Week 8

Study salary possibilities of various vocations.

Direct students to prepare an itemized projected budget for a year by months, based on the amount of income expected in their first year of working; give class direction and allow students to work individually for the remainder of the week.

Week 9

Acquaint class with bank forms.

Teach the use of forms.

Invite as a guest speaker a representative from a community bank to discuss students' concerns of banking regulations, facilities, and services.

Week 10

Develop a study unit to enable students to familiarize and to evaluate communications and other entertainment forms of today.

Schedule speakers representing numerous vocations, not requiring college degrees.

Week 11

Introduce information to stimulate discussion and evaluation of sales methods and approaches.

Have students prepare and present a television sales talk.

Video tape sales talks and play back.

Conduct session for constructive criticism of student talks.

Week 12

Prepare students for personal interviews.

Arrange for personnel counselor to conduct individual interviews simulating actual job-seeking experiences.

Culminate course with a review disucssion and student evaluation of information received.

Suggested Approaches

Keep Vocational English II extremely flexible as to time arrangement of weekly units. Make use of available services, materials, and professional people within the community as schedules will allow to consult and to inform the students of the necessary requirements to enter and succeed in particular vocations.

Emphasize instruction in the language arts in all class activities but use a subtle, sometimes oblique, approach.

Let the primary vocational interests of the class govern the selection of proper materials and speakers.

Arrange field trips when feasible.

Answer individual needs and give attention to remedial areas of need.

Provide materials to aid in improving possibilities of getting and keeping a job.

Bibliography

Carlin, Jerome, and others. English On the Job Book 2. New York: Globe Book Company, Inc., 1961.

USOE Project 661691. PROJECT APEX: Appropriate Placement For Excellence In English. Trenton, Michigan: Trenton Public Schools, 3rd Edition (Revised), Summer, 1968.

DRAMA WORKSHOP (Phase 2-5)

Course Description

Drama Workshop is an introduction to the elements of drama which include writing, acting, directing, producing, and criticism. A textbook is used in addition to paperback books, and class discussion is utilized to a great extent. Classical plays as well as current Broadway hits are studied.

Achievement Level

Students who have an interest in plays and playwrights and who are eager to gain a deeper knowledge of how the play comes to life on the stage will enjoy this course.

General Literary Objectives

To develop within the students a sense of appreciation of drama and theater as an art form and as an influence in the changing civilizations of the world

To promote practical class activities from which students will be able to learn about the elements of drama

Specific Literary Objectives

To teach an understanding of the types and styles of drama

To create individual interests in drama for high school students

To give an understanding of the structure and elements of a play including theme, characterization, plot, dialogue, setting, and atmosphere

To develop a standard of evaluatory criticism of a play as a literary product

To provide knowledge of the physical elements of production including the stage, blocking, costuming, and makeup

To determine through discussion the areas of interest for the students so that they can work well with school productions

To initiate acting experiences for the students

Materials Provided for Students

Barrows, Marjorie W. Currents in Drama

Gassner, John, and others. Introducing the Drama

Kahan, Stanley. Introduction to Acting

Redman, Crosby E. Designs in Drama

Wachner, Clarence W., and others. The American Experience: Drama

Course Outline

I. Introduction to class activities, projects, and materials

II. Historical aspect
   - A. Playwrights
   - B. Actors
   - C. Plays
   - D. Methods
   - E. Theatres

III. Performance activities
   - A. Original pantomimes
   - B. Assigned pantomimes
   - C. One-character cutting
   - D. Two-character cutting
   - E. Readings
   - F. Movement

IV. Reading activities
   - A. Arts section of newspaper
   - B. Plays
   - C. Critiques

V. Evaluation of class projects and course

Twelve Weeks' Plan

Week 1

Introduce class activities, projects, and materials to be covered.

Give a very brief history of the theatre and its adaptation to various civilizations.

Distribute teacher-written pantomimes to be worked out by each student and presented the following day.

Ask students to develop original pantomimes to be presented in class; have the students determine what each pantamimist is doing.

Distribute for examination copies of the arts section of the local Sunday newspaper; familiarize the class with reviews and other drama-related articles.

Week 2

Discuss play reviews as they appear in the newspaper.

Explore the value of professional criticism.

Ask students to research national, international, and local critics; discuss, where possible, the techniques of each.

Describe the types of plays and have students read excerpts from specific plays to reinforce this learning experience.

Hear group presentations of the various periods of the history of drama.

Week 3

Review material covered in Week Two by promoting discussion.

Lead the students in learning to identify specific types of plays.

Read and discuss together an example of each type.

Week 4

Read a short play orally in class (e.g., *Caine-Mutiny Court Martial*); assign parts.

Weeks 5-6

Explain how to do a one-character cutting.

Distribute examples of a cutting to the class; guide students in the selection of a cutting; assign cuttings to be performed.

View student performances of the cuttings; critique.

Initiate the exploration of Everyman as an example of a morality play; allow the students to rewrite a section in modern English and read them to the class.

Week 7

Study blocking and movement in relation to a full-length play and class cuttings.

Explain how to do a two-character cutting.

Assign a two-character cutting; schedule in-class performances of the cuttings.

Critique.

Week 8

Begin discussions of one-act plays which could possibly be performed in class.

Assign individuals to work on character development, sound, lighting, and costumes.

Have students read in class a one-act play (e.g., Sandbox).

Present critical reviews concerning this play.

Week 9

Encourage the students to continue working on the cutting of the one-act play they select.

Create an atmosphere in which to begin the preparation of class presentations of these short cuttings.

Reemphasize the techniques of performing before an audience.

Week 10

Present cuttings to enable students to apply what has been learned.

Ask for the presentations of completed work on sound, lighting, and costumes that were assigned in Week Eight.

Evaluate orally work completed on the play cuttings.

Week 11

Discuss projects.

Promote the exploration of current plays and movies in relation to what has been learned.

Distribute critiques to class concerning professional criticisms.

Week 12

Evaluate and discuss projects.

Schedule time to listen to professional readers on record.

Plan time to explore radio acting.

Compare TV and radio acting.

Review and evaluate course.

Suggested Approaches

The specific plays discussed in this unit should be determined by the types of students in the class.

The play selected to be read in class should be thoroughly examined before making the assignment.

Give the class an opportunity to explore the school stage which will be used for production; compare the school's stage to professional stages.

Create as many different drama projects to be worked on as possible.

Devise a form to be filled in after reading a play; assign twenty plays to be read during the twelve weeks period (e.g., those found in the textbooks provided for the students).

Bibliography

Barrows, Marjorie W. _Currents in Drama_. New York: The Macmillan Company, 1968.

______. _Drama I_. New York: The Macmillan Company, 1962.

Carson, Richard. _Stage Makeup_. New York: Appleton-Century-Crofts, Inc., 1960.

Fernald, Mary. _Costume Design and Making_. London: Adam and Charles Black, 1958.

Gassner, John and Morris Sweetkind. _Introducing the Drama: An Anthology_. New York: Holt, Rinehart and Winston, Inc., 1963.

Nelms, Henning. _Play Production_. New York: Barnes and Noble, Inc., 1966.

Phillippi, Herbert. _Stagecraft and Scene Design_. Boston: Houghton Mifflin Co., 1953.

Redman, Crosby E. The American Experience: Drama. New York: The Macmillan Company, 1968.

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Robinson, Charles A. An Anthology of Greek Drama. New York: Holt, Rinehart and Winston, Inc., First series, 1965.

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Whiting, Frank M. An Introduction to the Theatre. New York: Harper and Brothers, 1961.

Wright, Edward. A Primer for Playgoers. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1958.

CREATIVE WRITING (Phase 3-4)

Course Description

Creative Writing is designed for those students who wish to express themselves creatively and imaginatively in such literary forms as the short story, poem, essay, and drama. Continued reading and careful observation along with the keeping of a journal is encouraged as sources of ideas for expression. Techniques, insofar as they might aid the students in expressing themselves artistically, are studied, and students are encouraged to enter work in contests and for publication. Quality writing is a goal.

Achievement Level

The students should be able to read at the expected grade level and to analyze what they read.

General Literary Objectives

To produce an outlet for the individual who has something to say and desires to say it creatively

To develop within the students a greater sensitivity to their surroundings

To foster in reading of all types a sustained interest and appreciation, not only as a source for ideas but as a model of literary expression

To establish criteria by which the students can more objectively evaluate the work done by themselves and their peers

Specific Literary Objectives

To teach the students how to teach themselves to write

To encourage the students to master those writing techniques which might aid them in writing effectively and artistically

To stimulate and sustain an interest in literary output by providing publication for outstanding effort

Materials Provided for Students

Leavitt, Hart Day, and others. Stop, Look, and Write

Recordings

Materials Purchased by Students

Journal

Course Outline

I. Introduction to course

II. Development of sense perception

  A. Hearing

  B. Seeing

III. Writing from study of photographs

  A. Stop, Look, and Write

  B. Outside selections

IV. Discussion of writing techniques

  A. Improvement

  B. Pattern

V. Culmination of course work

Twelve Weeks' Plan

Week 1

Explain course objectives and discuss talent, careers, and conferences.

Define senses and observation, associating them with writing ability.

Have students experiment in improving observation powers; teach note-taking.

Initiate student writing.

Week 2

Introduce Stop, Look, and Write; discuss Selections One and Two.

Help students interpret writings from Selections One and Two.

Assign writing from outside source.

Arrange student conferences.

Week 3

Schedule student discussions of the writings dealing with Selections Three and Four.

Ask students to evaluate writings from outside selection.

Allow time for readings of students' writings.

Conduct student conferences.

Week 4

Lead a discussion on the writings dealing with Selections Five, Six, and Seven.

Ask students to consider writings from outside selection.

Schedule conferences with students.

Week 5

Provide time for the students to write about Selections Eight and Nine.

Lead students in the evaluation of writings from outside selection.

Have readings of students' writings.

Conduct conferences.

Week 6

Assign writings dealing with Selections Ten, Eleven, and Twelve.

Allow opportunity for discussing writings from outside selection.

Meet in conferences.

Week 7

Ask students to write about Selections Thirteen and Fourteen.

Provide time for students to analyze writings from outside selection.

Schedule readings of students' writings.

Conduct conferences.

Week 8

Let students discuss writings dealing with Selections Fifteen, Sixteen, and Seventeen.

Arrange class time for student writings from outside selection.

Schedule conferences.

Week 9

Allow time for discussions of writings on Selections Eighteen and Nineteen.

Provide opportunity for class to listen to writings from outside selection.

Let students hear and analyze readings of students' writing.

Arrange conferences.

Week 10

Help students assess writings dealing with Selection Twenty.

Conclude discussions on Stop, Look, and Write; have students complete writings using this book.

Arrange time for discussing ideas gathered in students' journals.

Ask students to work on completing papers due the following week.

Week 11

Collect papers; assign an out-of-class theme from journal idea.

Hold a student observation period; assign writings on increased powers of observation.

Discuss writings from outside selections.

Set up student conferences.

Week 12

Compare early and later writings of the students.

Assign student writings on outside selection.

Conduct readings of students' papers, helping students recognize improvements.

Suggested Approaches

Assign three outside writings.

Expect five entries per week in student journals.

Organize a fishbowl of topics for short writings.

Bibliography

Books

Altick, Richard D. Diction and Style in Writing. New York: Holt, Rinehart and Winston, Inc., 1967.

Engle, Paul. On Creative Writing. New York: E. P. Dutton and Co., Inc., 1966.

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Hook, J. N. Writing Creatively. Boston: D. C. Heath and Co., Second Edition, 1967.

Leavitt, Hart Day and David A. Sohn. Stop, Look, and Write. New York; Bantam Books, Inc., 1967.

Lobsenz, Norman. Writing as a Career. New York: Henry Z. Walch, Inc., 1967.

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Schneider, John L. Reasoning and Argument. New York: Holt, Rinehart and Winston, Inc., 1967.

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Strunk, William, Jr. and E. B. Write. The Elements of Style. New York: The Macmilliam Co., 1966.

Swiggart, Peter. Anatomy of Writing. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1966.

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Kaplan, Milton A. "Verse Writing in the English Class," *English Journal*, Vol. 55, Number 1 (October, 1966), 880-884, 890.

McElheny, Kenneth. "Of Cows and Colors: Imaginative Writing in High School," *English Journal*, Vol. 55, Number 1 (January, 1966), 53-61.

Stassen, Marilyn E. "Creative Writing in Junior High School," *English Journal*, Vol. 54, Number 1 (January, 1965), 17-20, 27.

Thomas, Cleveland A. "Fostering Creativity in High School English," *English Journal*, Vol. LI, Number 1 (January, 1962), 625-627.

OUR AMERICAN HERITAGE (Phase 3-4)

Course Description

Our American Heritage traces writings from the forming of the nation through the development of a national literature. The study of selected works shows the thoughts and ideas which helped Americans seek new frontiers, freedom, and identity.

Achievement Level

Students should be able to read with understanding required grade material and should be able to note character motivation and development and to work in exploring literature thematically.

General Literary Objectives

To study the American character as reflected by the American heritage

To increase ability to discover themes in literature

To read several novels by early American writers

Specific Literary Objectives

To see the changes in ideas and styles of authors from early America to 1900

To study the development of literary characters

To study the development of literary themes

To enable the students to express their ideas through written and oral means

Materials Provided for Students

Filmstrips

Nelson, Ruth, and Beatrice P. Jaffe. American Literature 1865-1900

Recordings

Supplementary reading list

Wolfe, Don M., and Harry S. Wiener. American Literature 1620-1865

Course Outline

- I. American literature, 1620-1865
  - A. Introduction
  - B. Colonial America
    - 1. William Bradford
    - 2. John Winthrop
    - 3. Roger Williams
    - 4. Anne Bradstreet
    - 5. Cotton Mather
    - 6. Nathaniel Ward
    - 7. Jonathan Edwards
  - C. The Revolution
    - 1. John Woolman
    - 2. Benjamin Franklin
    - 3. Thomas Paine
    - 4. Thomas Jefferson
    - 5. Philip Freneau
    - 6. Hector St. John de Crèvecoeur
  - D. Literature
    - 1. Charles Brockden Brown
    - 2. Washington Irving
    - 3. James Fenimore Cooper
  - E. Ideas And Ideals
    - 1. Ralph Waldo Emerson
    - 2. Henry David Thoreau
  - F. Poetry
    - 1. William Cullen Bryant
    - 2. Henry Wadsworth Longfellow

        - 3. Oliver Wendell Holmes
        - 4. James Russell Lowell
        - 5. John Greenleaf Whittier
    - G. The Storytellers
        - 1. Edgar Allan Poe
        - 2. Nathaniel Hawthorne
        - 3. Herman Melville
    - H. Walt Whitman
- II. American literature, 1865-1900
    - A. Introduction
    - B. First Major American Poets
        - 1. Walt Whitman
        - 2. Emily Dickinson
    - C. Early Prose Writers
        - 1. Abraham Lincoln
        - 2. Henry Ward Beecher
        - 3. Thomas Bailey Aldrich
        - 4. Lafcadio Hearn
        - 5. O. Henry
        - 6. Bret Harte
        - 7. William T. Thompson
    - D. Mark Twain
    - E. The Regional Poets
        - 1. Sidney Lanier
        - 2. Henry Timrod
        - 3. Richard Henry Stoddard
        - 4. Edmund C. Stedman
        - 5. Bret Harte

        6. Thomas Bailey Aldrich
        7. Joaquin Miller
        8. William Dean Howells
        9. Ambrose Bierce
        10. H. C. Bunner
        11. Edwin Markham
        12. Hamlin Garland
        13. Richard Hovey
        14. Madison Cawein
        15. George Sterling
    F. Later Prose Writers
        1. Henry Adams
        2. William Dean Howells
        3. Hamlin Garland
        4. Mary E. Wilkins Freeman
        5. Ambrose Bierce
        6. Stephen Crane
        7. William James
        8. Henry James
        9. Agnes Repplier
        10. John Muir
        11. John Burroughs
    G. Two Early Modern Poets
        1. Stephen Crane
        2. Edwin Arlington Robinson
III. Review and final evaluation

Twelve Weeks' Plan

Week 1

Present course requirements.

Acquaint students with literary terminology (e.g., theme, plot, and character).

Assign and discuss the selections from "Colonial America" and the literary value of these early American writings.

Week 2

Evaluate "The Revolution" and "Literature" according to theme and character development.

Week 3

Explore the thoughts of Emerson and Thoreau in "Ideas and Ideals."

Evaluate three weeks' study using the essay test method.

Week 4

Initiate study of poetry.

Distinguish between theme and subject matter in poetry.

Week 5

Identify theme, plot, and character from the selections in "The Storytellers."

Week 6

Discover the predominant themes of Walt Whitman's poetry.

Survey comprehension by means of a subjective test.

Week 7

Compare earlier and later poetry of Walt Whitman.

Discuss the poetry of Emily Dickinson.

Week 8

Analyze the works of early prose writers.

Week 9

Study works of Mark Twain.

Evaluate three weeks' work by an essay test.

Week 10

Enable students to recognize trends of the regional poets.

Week 11

Relate works of later prose writers.

Week 12

Study Stephen Crane and Edwin Arlington Robinson as early modern poets.

Evaluate learning by a subjective test.

Suggested Approaches

Require two outside novels from the supplementary reading list.

Have written activities centered around themes, ideas, and character development of authors read.

Use bulletin boards, filmstrips, and recordings to complement and enhance course work.

Supplementary Reading List

Benét, Laura. Washington Irving Explorer of American Legend.

_______. Young Edgar Allan Poe.

Bowen, Catherine Drinker. Yankee from Olympus.

Cochran, Louis. Racoon John Smith.

Cooper, James Fenimore. Deerslayer.

_______. Last of the Mohicans.

_______. Leatherstocking Saga.

_______. The Pathfinder.

_______. The Pioneers.

_______. The Spy.

Cousins, Margaret. Ben Franklin of Old Philadelphia.

Daugherty, James Henry. Poor Richard.

Emerson, Ralph Waldo. Essays.

Foster, Genevieve. World of Captain John Smith.

Franklin, Benjamin. *American Heritage*.

______. *Autobiography of Benjamin Franklin*.

______. *Poor Richard's Almanac*.

Gurko, Ido. *Tom Paine: Freedom's Apostle*.

Hawthorne, Hildegarde. *Romantic Rebel, Story of Nathaniel Hawthorne*.

Hawthorne, Nathaniel. *The Great Stone Face and Others*.

______. *Hawthorne's Short Stories*.

______. *House of Seven Gables*.

Hellway, Tyrus. *Herman Melville*.

Holberg, Ruth Langland. *An American Bard; the Story of Henry Wadsworth Longfellow*.

Irving, Washington. *Alhambra*.

______. *Knickerbocker's History of New York*.

______. *Rip Van Winkle and Legend of Sleepy Hollow*.

Judson, Clara (Ingram). *Benjamin Franklin*.

______. *Mr. Justice Holmes*.

Lawson, Marie (Abrams). *Pocahontas and Captain John Smith*.

Latham, Jean Lee. *This Dear-Bought Land*.

Lawson, Robert. *Ben and Me*.

Lewis, Paul. *The Great Rogue*.

Longfellow, Henry Wadsworth. *Complete Poetical Works*.

______. *Song of Hiawatha*.

McKown, Robin. *Benjamin Franklin*.

McLean, Albert F. *William Cullen Bryant*.

Martin, Terence. *Nathaniel Hawthorne*.

Melville, Herman. *Moby Dick*.

Peare, Catherine Owens. *Henry Wadsworth Longfellow, His Life*.

Poe, Edgar Allan. *Poems of Edgar Allan Poe*.

______. Selected Poetry and Prose.

______. Stories.

Syme, Ronald. John Smith of Virginia.

Supplementary Materials

Recordings	Source	Number
"Evangeline"	Folkways	FL9502 c 1958
"The Minister's Black Veil"	Caedmon	TC1120 n.d.
"Poems and Tales"	Caedmon	TC1195 c 1965
Filmstrips		
Ben Franklin	EBF, 1959 (Founders of America)	
The Gold Bug	EBF, c 1956 (Famous American Stories)	
The Great Stone Face	EBF, c 1956 (Famous American Stories)	
Legend of Sleepy Hollow	EAV	LE7595

Bibliography

Barrows, Marjorie Wescott, and others. The American Experience: Nonfiction. New York: The Macmillan Company, 1968.

Nelson, Ruth and Beatrice Jaffe. American Literature II 1865-1900. Wichita, Kansas: McCormick-Mathers Publishing Company, Inc., 1966.

Spiller, Robert E. The Cycle of American Literature. New York: The Macmillan Company, 1956.

Wachner, Dr. Clarence W., and others. The Early Years of American Literature. New York: The Macmillan Company, 1963.

Wolfe, Don M. and Harvey S. Weiner. American Literature I 1620-1865. Wichita, Kansas: McCormick-Mathers Publishing Company, Inc., 1966.

SHAKESPEARE (Phase 3-4)

Course Description

The unit on Shakespeare serves as an introduction to a masterful playwright and endeavors to create basic insights into some of his better-known works.

Achievement Level

The students should have a background for the study of drama and should be able to comprehend Shakespeare's contributions to literature.

General Literary Objectives

To present the variety of Shakespeare's works

To present basic insights into some of Shakespeare's better-known works

To become familiar with the development of the theater

To develop appreciation of great literature

Specific Literary Objectives

To present Shakespeare's contribution to literature--as to vocabulary and word study

To study Shakespeare's devices of comedy and tragedy

To study plot development in Shakespeare's dramas

To recognize the timelessness in the teachings gleaned from Shakespeare's plays

To study the development of the sonnet

Materials Provided for Students

Chute, Marchette. Shakespeare of London.

Shakespeare, William. As You Like It.

_______. Hamlet.

_______. Macbeth.

_______. Richard III.

Course Outline

I. Introduction

II. Study of Shakespeare's life and times

  A. Background study

  B. Sonnets and songs

III. Study of representative works

IV. Evaluation of course work

Twelve Weeks' Plan

Week 1

Study Chute's section on Shakespeare the man; use Shakespeare of London for biographical study.

Present types of works of Shakespeare.

Introduce the Elizabethan period in English literature as a background for study.

Show a model of the Globe theater and discuss the general development of the theater.

Discuss the life and times of this period.

Week 2

Introduce the Elizabethan sonnet.

Read and study Shakespearean sonnets: 18, 73, 29, 55, and 116 from Adventures in Literature.

Determine the mood, subject matter, interpretation, and rhyme schemes of these sonnets.

Study Shakespeare's songs from the following dramas: As You Like It, The Tempest, and The Two Gentlemen of Verona.

Week 3

Discuss the setting of the comedy As You Like It.

Study the characterization.

Read and summarize the first three acts of the play.

Paraphrase outstanding passages of the comedy.

Week 4

Complete the reading of the play.

Discuss Shakespeare's use of comedy devices.

Describe other comedies of Shakespeare.

Week 5

Discuss the setting, background, and date of Hamlet.

Study the characters of the play.

Read and discuss the first three acts of the play.

Study and summarize Hamlet's four soliloquies.

Assign a theme on some phase of the drama.

Paraphrase "Polonius's Advice to Laertes."

Week 6

Read the remaining acts of the drama; discuss these in class.

Examine the plot.

Evaluate.

Week 7

Present a study of the setting, background, and date of Macbeth.

Ask students to study the development of characterization.

Discuss Shakespeare's use of the supernatural element in Macbeth.

Assign a paper on a phase of the drama.

Week 8

Read and discuss each act of the play.

Paraphrase Macbeth's soliloquy on sleep and Lady Macbeth's on the dagger.

Trace in outline form the life of Macbeth.

Test.

Week 9

Study and discuss the background of this period (Richard III) in English literature.

Assign oral reports on the period and the life of Richard III.

Have students read the first three acts and discuss them in class.

Show filmstrip on this drama.

Week 10

Allow students to dramatize a part of the history.

Have students read the remaining acts of the play.

Interpret and discuss outstanding passages from the play.

Evaluate and test.

Week 11

Assign research themes; schedule this week for students to write papers on selected subjects.

Have students hold a general critique study on Shakespeare's works.

Week 12

Assign time for students to present their papers and themes.

Complete hearings of oral reports on related subjects.

Hear reports on students' supplementary reading.

Give final test on the course.

Suggested Approaches

Require one six-to-ten page research paper on any of the suggested topics:

Shakespeare's Use of Imagery

Shakespeare's Use of the Supernatural

Symbolism in Shakespeare's Works

Was Shakespeare a Christian?

Sources of Shakespeare's Plot Material

One Aspect of *Shakespeare of London*

Shakespeare and the Globe Theater

Shakespeare's Comedy Devices

Require two well-developed two-to-three page themes on the following suggested subjects:

A character analysis of Macbeth

A general critique on a Shakespeare sonnet

Hamlet's self-revelation

A theme paraphrasing Polonius's advice to Laertes

A comparison-contrast theme of Hamlet's *Ophelia* with Lady Macbeth or Portia *Merchant of Venice*

Theme on comparison of Lady Macbeth as the antithesis of Macbeth

The question of Hamlet's vacillation of action

The importance of the setting of *As You Like It*

Use bulletin boards, filmstrips, maps, records, films on *Hamlet*, *Macbeth*, the *Elizabethan Period*, a map of Shakespeare's England, and a replica of the Globe Theater to enhance course.

Supplementary Reading List

Shakespeare, William. *King Lear*.

_______. *The Merchant of Venice*.

_______. *Taming of the Shrew*.

_______. *The Tempest*.

Supplementary Materials

Filmstrips

"As You Like It" filmstrip and record	822-300 Sha
"Hamlet" filmstrip and record	822-300 Sha
"Macbeth" filmstrip and record	822-300 Sha
"The Elizabethan Period"	914-2 Lif
"The Growth of London"	TA-942-1 Sha

Bibliography

Chute, Marchette. *Shakespeare of London*. New York: Dutton and Company, Inc., 1964.

Inglis, Rewey Belle, and Josephine Spear. *Adventures in English Literature*. Olympic Edition. New York: Harcourt, Brace & World, Inc., 1958.

Shakespeare, William. *As You Like It*. ed. by Louis B. Wright and Virginia A. LaMar. Folger Library. New York: Washington Square Press, Inc., 1959.

_______. *Hamlet*. ed. by Edward Hubler. Signet CD169. New York: The Signet Classic, The New American Library, 1963.

_______. *Richard III*. ed. by Mark Eccles. Signet CD175. New York: The Signet Classic, The New American Library, 1964.

AMERICAN LITERATURE OF TODAY (Phase 3-5)

Course Description

American Literature of Today explores ideas and characteristics of America and its people through readings and discussions of Twentieth Century American writers. This course presents movements and trends from the 1930's to the present day.

Achievement Level

Students should be able to read materials on an expected grade level and to understand character and theme development reasonably well.

General Literary Objectives

To follow the realistic trend of American literature through the twentieth century

To see how writers influence each other

To stress worth and dignity of the individual

To foster the belief that life is "a wonderful personal and social adventure, fraught with hardship but capable of joy and beauty, worthy to be faced with courage and humor and worth living"
--Thomas Clark Pollock

Specific Literary Objectives

To aid the students in their determining the relationship of contemporary themes to the people of America

To provide students opportunities to explore contradictions in American literature (e.g., plenty vs. poverty, sense of well-being vs. anger and violence)

To encourage the students to determine why American literature is still dynamic and open to further development

To study motivation of characters and development of plot

Materials Provided for Students

Art prints

Filmstrips

Nelson, Ruth, and others. *American Literature V from 1945*

Recordings

Wiener, Harvey S. *American Literature IV, 1930-1945*

Course Outline

I. American literature, 1930-1945
    A. Introduction
    B. Short stories
        1. Stephen Vincent Benét
        2. Erskine Caldwell
        3. Carson McCullers
        4. William Saroyan
        5. William Faulkner
        6. Dorothy Canfield
        7. Thomas Wolfe
    C. Novels
        1. Sinclair Lewis
        2. John Dos Passos
        3. John Steinbeck
    D. Nonfiction
        1. John Steinbeck
        2. Franklin Delano Roosevelt
        3. F. Scott Fitzgerald
        4. John Gunther
    E. Poetry
        1. Robert Frost
        2. Carl Sandburg
        3. Hart Crane

        4. e. e. cummings
        5. Ogden Nash
        6. John Crowe Ransom
        7. Conrad Aiken
        8. Robinson Jeffers
        9. Archibald MacLeish
        10. Stephen Vincent Benét
        11. Louise Bogan
        12. Edna St. Vincent Millay
        13. Marianne Moore
        14. William Carlos Williams
        15. Kenneth Fearing
        16. Wallace Stevens
        17. Karl Shapiro
    F. Drama: George S. Kaufman and Moss Hart
II. American literature from 1945
    A. Introduction
    B. Short stories
        1. John Steinbeck
        2. Ray Bradbury
        3. John Updike
        4. Lawrence Sargent Hall
        5. William Saroyan
        6. Bernard Malamud
        7. Truman Capote
        8. Jean Stafford
        9. John Bell Clayton
        10. Robert Penn Warren

C. Essays

  1. John Steinbeck
  2. Irwin Edman
  3. Max Shulman
  4. E. B. White
  5. Eric Sevareid
  6. S. J. Perelman
  7. Brooks Atkinson
  8. Rachel Carson
  9. John F. Kennedy

D. Poetry

  1. Robert Frost
  2. Carl Sandburg
  3. Wallace Stevens
  4. William Carlos Williams
  5. Robinson Jeffers
  6. John Hall Wheelock
  7. Conrad Aiken
  8. Rolfe Humphries
  9. e. e. cummings
  10. Thomas Hornsby Ferril
  11. Robert Hillyer
  12. Babette Deutsch
  13. Ogden Nash
  14. Robert Penn Warren
  15. Randall Jarrell
  16. Phyllis McGinley
  17. Richard Lattimore

18. Theodore Roethke

19. Constance Carrier

20. May Sarton

21. Delmore Schwartz

22. Karl Shapiro

23. Stanley Kunitz

24. John Ciardi

25. Barbara Howes

26. May Swenson

27. Howard Nemerov

28. Richard Wilbur

29. Howard Moss

30. Donald Justice

31. Galway Kinnell

32. Robert Lowell

E. Drama: Tennessee Williams

Twelve Weeks' Plan

Week 1

Formulate with the students class goals; explain course requirements.

Outline the purpose, format, and number of requisite themes.

Initiate short story unit; discuss the works of Stephen Vincent Benét, Erskine Caldwell, Carson McCullers, and William Saroyan.

Week 2

Help students assess the works of William Faulkner, Dorothy Canfield, and Thomas Wolfe.

Quiz objectively.

Ask students to recognize significant aspects of the American novel.

Lead the students in a discussion of Sinclair Lewis.

Week 3

Complete discussion of the novel with John Dos Passos and John Steinbeck.

Give an essay quiz over themes of works studied.

Begin "Nonfiction" with discussion of John Steinbeck, Franklin Delano Roosevelt, and F. Scott Fitzgerald.

Week 4

Ask students to identify John Gunther's theme in "Inside Europe."

Allow time for students to review three weeks' work; test.

Initiate class study of "Poetry."

Show students how to interpret the poems of Robert Frost, Carl Sandburg, Hart Crane, e. e. cummings, Ogden Nash, John Crowe Ransom, and Conrad Aiken.

Week 5

Continue study of poetry unit with student analyzation of Robinson Jeffers, Archibald MacLeish, Stephen Vincent Benét, Louise Bogan, Edna St. Vincent Millay, Marianne Moore, William Carlos Williams, Kenneth Fearing, Wallace Stevens, and Karl Shapiro.

Expose the students to "Drama" with George Kaufman and Moss Hart.

Week 6

Complete the study of drama.

Have the class review three weeks' work; test subjectively.

Week 7

Introduce for class American Literature from 1945.

Explain "Short Stories" by leading a class discussion of John Steinbeck, Ray Bradbury, John Updike, Lawrence Sargent Hall, William Saroyan, Bernard Malamud, and Truman Capote.

Week 8

Allow time for students to determine the literary characteristics of the stories of Jean Stafford, John Bell Clayton, and Robert Warren.

Have students review; quiz objectively.

Help students understand by a discussion of "Essays" John Steinbeck's, Irwin Edman's, Max Shulman's, and E. B. White's works.

Week 9

Assist students in applying the knowledge gained in evaluating the essays of Eric Sevareid, S. J. Perelman, Brooks Atkinson, Rachel Carson, and John F. Kennedy.

Allot time for the students to review for an objective-type test.

Introduce the unit of work built around "Poetry."

Week 10

Provide opportunity for students to compare and contrast the poetry of Robert Frost, Carl Sandburg, Wallace Stevens, William Carlos Williams, Robinson Jeffers, John Hall Wheelock, Conrad Aiken, Rolfe Humphries, e. e. cummings, and Thomas Hornsby Ferrill.

Ask students to asses the poetic value of the works of Robert Hillyer, Babette Deutsch, Ogden Nash, Robert Penn Warren, Randall Jarrell, and Phyllis McGinley.

Week 11

Lead the students in their relating the works of Richard Lattimore, Theodore Roethke, Constance Carrier, May Sarton, Delmore Schwartz, Karl Shapiro, Stanley Kunitz, John Ciardi, Barbara Howes, May Swenson, Howard Nemerov, Richard Wilbur, Howard Moss, Donald Justice, Galway Kinnell, and Robert Lowell.

Schedule time in class for review and test.

Week 12

Begin the section "Drama" with a discussion of Tennessee Williams' The Glass Menagerie.

Culminate course work.

Test subjectively.

Supplementary Reading List

Aiken, Conrad. Twentieth Century American Poetry.

Atkinson, Brooks. Brief Chronicles.

Benét, Stephen Vincent. The Devil and Daniel Webster.

_______. John Brown's Body.

Bishop, Jim. A Day in the Life of President Kennedy.

Bogan, Louise. The Golden Journey; Poems for Young People.

Bradbury, Ray. *Martian Chronicles*.

_______. *R is for Rocket*.

Brogan, Denis William. *Era of Franklin Delano Roosevelt*.

Capote, Truman. *In Cold Blood*.

Carson, Rachel. *Edge of the Sea*.

_______. *The Sea Around Us*.

_______. *Silent Spring*.

Cavanah, Frances. *Triumphant Adventure; the Story of Franklin Delano Roosevelt*.

Crowder, Richard. *Carl Sandburg*.

Deutsch, Babette. *Heroes of the Kalevala*.

_______. *I Often Wish*.

_______. *Poetry Handbook: a Dictionary of Terms*

_______. *Reader's Shakespeare*.

_______. *Walt Whitman, Builder for America*.

Faulkner, William. *Requiem for a Nun*.

Fitzgerald, F. Scott. *The Great Gatsby*.

Gunther, John. *Alexander the Great*.

_______. *Death be not Proud; a Memoir*.

_______. *Inside Russia Today*.

_______. *Julius Caesar*.

_______. *Meet North Africa*.

_______. *Meet South Africa*.

_______. *Meet Soviet Russia*.

_______. *Meet the Congo and Its Neighbors*.

Gurko, Miriam. *Restless Spirit; the Life of Edna St. Vincent Millay*.

Hart, Moss. *Act One; an Autobiography*.

Jarrell, Randall. *The Animal Family*.

Kaufman, George S. *Six Plays by Kaufman and Hart.*

Kennedy, John F. *Associated Press.*

_______. *The Burden and the Glory.*

_______. *Why England Slept.*

_______. *Profiles in Courage.*

Kunitz, Stanley. *American Authors 1600-1900.*

_______. *British Authors before 1800.*

_______. *British Authors of the Nineteenth Century.*

_______. *European Authors 1000-1900.*

_______. *Junior Book of Authors.*

Lewis, Sinclair. *Arrowsmith.*

_______. *Babbitt.*

_______. *Dodsworth.*

McCullers, Carson. *The Member of the Wedding.*

McGinley, Phyllis. *Love Letters of Phyllis McGinley.*

_______. *Times Three.*

Malamud, Bernard. *The Fixer.*

Manchester, William. *The Death of a President.*

_______. *Portrait of a President.*

Miers, Earl Schenck. *Story of John F. Kennedy.*

Millay, Edna St. Vincent. *Edna St. Vincent Millay's Poems Selected for Young People.*

_______. *Mine the Harvest.*

Nash, Ogden. *Everyone but Thee and Me.*

_______. *I Couldn't Help Laughing.*

_______. *Everybody Ought to Know.*

_______. *The Moon is Shining Bright Today.*

_______. *Parents Keep Out.*

Peare, Catherine Owens. The FDR Story.

Sandburg, Carl. Abe Lincoln Grows Up.

_______. Abraham Lincoln; the Prairie Years.

_______. American Songbag.

_______. Early Moon.

_______. Honey and Salt.

_______. Prairie-town Boy.

_______. Selected Poems.

_______. Wind Song.

Saroyan, William. Human Comedy.

_______. Short Drive, Sweet Chariot.

Schary, Doré. Sunrise at Campobello.

Schoor, Gene. The Ted Williams Story.

Steinbeck, John. Grapes of Wrath.

_______. The Pearl.

_______. Red Pony.

Swenson, May. Poems to Solve.

Tregaskis, Richard. John Fitzgerald Kennedy and PT-109.

Warren, Robert Penn. All the King's Men.

_______. Remember the Alamo!

Weingast, David E. Franklin Delano Roosevelt, Man of Destiny.

Wheelock, John Hall. What is Poetry.

White, E. B. Charlotte's Webb.

_______. The Points of My Compass.

Williams, Tennessee. The Glass Menagerie.

_______. The Milk Train Doesn't Stop Here Anymore.

_______. The Night of the Iguana.

______. *Period of Adjustment*.

______. *The Rose Tattoo*.

______. *Sweet Bird of Youth*.

Supplementary Materials

Recordings

"Poetry of Edna St. Vincent Millay"	Caedmon TC1024
"Prose and Poetry of America"	RA808.8 (Singer Co.)
"Robert Frost" (Frost readings)	R811 Caedmon
"Robert Frost" (Frost reading from own works)	R811 Decca
"The Poetry of Carl Sandburg"	TC1150 R811
"What is a Classic" (John Mason Brown) (The Humanities Series)	IR072 SVE
"American Short Stories"	Vols. 1, 2, 3 R5c ame

Filmstrip

Solving Other Problems	Eye Gate

Bibliography

Blair, Walter, and others. *American Literature: A Brief History*. Chicago: Scott, Foresman and Company, 1964.

Bradley, Sculley, and others. *The American Tradition in Literature*. New York: W. W. Norton and Company, 1956.

Deutsch, Babette. *Poetry in Our Time*. New York: Doubleday and Company, Inc., 1963.

Drew, Elizabeth, and others. *Discovering Modern Poetry*. New York: Holt, Rinehart and Winston, 1961.

Engle, Paul, and others. *Reading Modern Poetry*. Chicago: Scott, Foresman and Company, 1955.

Horton, Rod W., and others. *Backgrounds of American Literary Thought*. New York: Appleton-Century-Crofts, Inc., 1952.

Howard, Leon. *Literature and the American Tradition*. New York: Doubleday and Company, Inc., 1960.

Nelson, Ruth, and Beatrice P. Jaffe. *American Literature V from 1945*. Wichita, Kansas: McCormick-Mathers Publishing Company, Inc., 1966.

Wiener, Harvey S. *American Literature IV 1930-1945*. Wichita, Kansas: McCormick-Mathers Publishing Company, Inc., 1966.

THE AMERICAN NOVEL (Phase 3-5)

Course Description

This course explores the development of the American novel through the reading, study, and discussion of Melville's *Billy Budd*, Hawthorne's *The Scarlet Letter*, Twain's *The Adventures of Huckleberry Finn*, James' *The Turn of the Screw*, Lewis' *Main Street*, Wharton's *The Age of Innocence*, Lee's *To Kill A Mockingbird*, and Shute's *On the Beach*.

Achievement Level

Students should be able to read and comprehend with relative ease materials on a secondary grade level.

General Literary Objectives

To recognize the overall historical period in which each novel was written as well as some of the major historical events linking the selected novels

To identify predominate themes in each of the selected novels

To identify predominate or general themes that reoccur in all of the selected novels

To stimulate students to judge the literary value of the American novel

Specific Literary Objectives

To identify development of theme and character in each selected novel

To enable the student to express through writing and speaking his ideas as they relate to the development of the American novel

Materials Provided for Students

Filmstrips

Hawthorne, Nathaniel. *The Scarlet Letter*

James, Henry. *The Turn of the Screw*

Lee, Harper. *To Kill A Mockingbird*

Lewis, Sinclair. Main Street

Melville, Herman. Billy Budd

Shute, Nevelle. On the Beach

Twain, Mark. The Adventures of Huckleberry Finn

Wharton, Edith. The Age of Innocence

Course Outline

I. Course objectives and requirements

II. Novels to be studied

  A. Billy Budd

  B. The Scarlet Letter

  C. The Adventures of Huckleberry Finn

  D. The Turn of the Screw

  E. Main Street

  F. The Age of Innocence

  G. To Kill A Mockingbird

  H. On the Beach

III. Correlation and evaluation

Twelve Weeks' Plan

Week 1

Present course objectives and requirements.

Provide class time for reading Billy Budd.

Encourage the students to relate the information from "Reader's Supplement" (Washington Square edition) to the novel.

Week 2

Lead the students to the recognition of the predominate themes in Billy Budd.

Quiz the material covered in Billy Budd, using objective and essay methods.

Assign The Scarlet Letter to be read by Week Three.

Weeks 3-4

Explore themes and characters from The Scarlet Letter.

Quiz over The Scarlet Letter, using objective and essay instruments.

Assign The Adventures of Huckleberry Finn for Week Five.

Weeks 5-6

Discuss themes and characters from The Adventures of Huckleberry Finn; administer objective and essay quiz.

Assign for out-of-class reading The Turn of the Screw.

Week 7

Assign Lewis' Main Street.

Discuss and quiz students on The Turn of the Screw.

Initiate discussion of the theme of Main Street; quiz.

Week 8

Assign The Age of Innocence; allow in-class time for reading and discussion.

Ask students to recognize the central themes of the novel.

Week 9

Conclude discussion of The Age of Innocence; evaluate student work by quizzing.

Assign for reading To Kill A Mockingbird.

Week 10

Explore themes and characters from To Kill A Mockingbird; quiz.

Week 11

Assign the novel, On the Beach.

Encourage the students to contemplate the theme from On the Beach.

Week 12

Conclude discussion of On the Beach.

Correlate themes from all novels.

Have students compare the character development from all novels.

Test over all novels, using an essay form of instrument.

Suggested Approaches

Schedule a number of class periods in the library so that students may work on oral presentations from supplementary reading.

Conduct panel discussions comparing and contrasting themes and characters.

Require written compositions on various appropriate topics pertaining to the novels.

Employ the use of appropriate filmstrips and records.

Ask students to examine title clues in relation to the novels they read.

Have students identify in a short paper the subject, theme, and thesis of one or more novels studied in class.

Assign a short paper in which students determine the basic drives found in the novels read and require students to substantiate their opinions using direct quotations from the novels.

Supplementary Reading List

Budd, Louis J. *Mark Twain: Social Philosopher*.

Cardwell, Guy. *Discussions of Mark Twain*.

Coolidge, Olivia. *Edith Wharton*.

DeVoto, Bernard. *Mark Twain's America* and *Mark Twain at Work*.

Dooley, D. *The Art of Sinclair Lewis*.

Grebstein, Sheldon. *Sinclair Lewis*.

Hart, James D. *The Oxford Companion to American Literature*.

Hawthorne, Hildegarde. *Romantic Rebel: The Story of Nathaniel Hawthorne*.

Heiney, Donald W. *Essentials of Contemporary Literature*.

Herzberg, Max J. *The Reader's Encyclopedia of American Literature.*

Hillway, Tyrus. *Herman Melville*.

Kaplan, Justin. *Mark Twain: A Profile*.

Kaul, A. *Hawthorne: A Collection of Critical Essays*.

Martin, Terence. *Nathaniel Hawthorne*.

Nyren, Dorothy, ed. *A Library of Literary Criticism*.

Schorer, Mark. *Sinclair Lewis: An American Life*.

Smith, Henry N. *Mark Twain: A Collection of Critical Essays*.

Stegner, Wallace, ed. *The American Novel*.

Trent, William Peterfield. *The Cambridge History of American Literature*.

Weber, J. Sherwood, *et al*. *From Homer To Joyce*.

Woodberry, George. *Nathaniel Hawthorne*.

Supplementary Materials

Filmstrips

The Adventures of Huckleberry Finn	Ed. Prod.	1966
Samuel Clemens	McGraw-Hill	1955
Tom Sawyer Whitewashes the Fence	EBF	1956

Records

"The Scarlet Letter and the Great Stone Face"	Caedmon	TC-1197
"Understanding and Appreciation of the Novel"	Folkways	F19119

Bibliography

Bradley, Sculley, and others. *The American Tradition in Literature*. New York: W. W. Norton & Company, Inc., 1956.

Lee, Harper. *To Kill A Mockingbird*. New York: J. B. Lippincott Company, 1960.

Shute, Neville. *On the Beach*. New York: William Morrow and Company, 1957.

Wharton, Edith. *The Age of Innocence*. New York: D. Appleton and Company, 1920.

INTRODUCTION TO POETRY (Phase 3-5)

Course Description

Introduction to Poetry attempts to analyze poetry, seeking to calculate its influence on life. Explanation of forms, recognition of ideas, and interpretation of influences are stressed. Students work to develop their ability in oral reading and in composition through writing projects of interest to them. Discussions form major part of the work of the class.

Achievement Level

Students should be able to read on or above grade level expectancy and to discern the subject matter of poetry.

General Literary Objectives

To encourage students' enjoyment of reading and listening to poetry

To guide students in achieving an appreciation of poetry and its influences

To lead students to discuss poetry with a degree of authority

To try to develop in the students a desire to create poetry

To use the writing of poetry as a learning experience

To lead the class in the reading of poetry of all types

Specific Literary Objectives

To help the students learn to evaluate the forms and ideas of poetry

To determine through discussion, the interest value and influence of poetry

To provide frequent opportunity for oral reading

To develop student personal poetry journals of individual selections of poetry

Materials Provided for Students

Filmstrips

Maline, Julian L., and James Berkley. Studies in Poetry and Narrative and Lyric Poetry

Recordings

Supplementary Reading List

Course Outline

I. Introduction

  A. Listening to and reading of selected poems

  B. Discussion of poetic techniques, forms, and ideas

II. Studies in Poetry

  A. Songs and stories

    1. Lyric poetry

    2. Narrative poetry

  B. Experiencing poetry

    1. Impact of things

    2. Person to person

    3. Species of love

    4. Death and time

    5. Mysteries of life

    6. Emily Dickinson

    7. World of humor

III. Narrative and Lyric Poetry

  A. The world around us

  B. Man in conflict

  C. The mysterious and the unknown

  D. Love and friendship

E. The inner man

F. The quest for the good life

G. The cycle of life

IV. Review and evaluation

Twelve Weeks' Plan

Week 1

Define class requirements and stimulate interest in poetry.

Have students listen to and read poetry for interest value.

Show filmstrip of stanza forms and forms of verse.

Lead students to identify techniques, forms, and ideas of poetry.

Assign individual writing projects.

Allow time for practice in writing poetry.

Week 2

Assign poetry from "Songs and Stories" in text.

Discuss these poems mainly for their ideas and interest value; explain briefly their technique and form.

Ask students to bring in clippings of favorite poems; schedule oral readings of these clippings.

Week 3

Assign as silent reading poetry from "The Impact of Things" and "Person to Person."

Concentrate on student analyzation of poetry forms, ideas, and influence.

Arrange for the student to begin work in the library, gathering information for individual writing projects.

Evaluate learning with an objective test on poetry forms and techniques.

Week 4

Show students how to identify poetry forms and ideas in sections: "Species of Love" and "Of Death and Time."

Ask students to associate poetry with other forms of literature written on the same themes.

Practice student oral readings.

Schedule library time for writing projects.

Week 5

Help the students analyze the poetry in "The Mysteries of Life" and "Emily Dickinson."

Provide opportunity for student recitation of poetry from text or outside sources.

Give students library time to complete the first writing project.

Show filmstrip on how to write a poem; practice writing poetry.

Week 6

Explain humorous poetry in its various forms.

Encourage the students to write humorous poetry.

Evaluate knowledge gained with an essay test over themes and subjects.

Allow the students to compare and contrast the forms and themes of the first six weeks' poetry.

Week 7

Initiate the discussion of poetry from "The World Around Us."

Lead students in relating poetry to the politics of the world.

Assign second writing projects.

Week 8

Help students recognize themes and forms of poetry in "Man in Conflict."

Practice student oral readings.

Schedule recordings of poetry.

Assign readings to be due in Week Eleven.

Week 9

Encourage the students to create orignial poetry.

Have students evaluate poetry from "The Mysterious and The Unknown" and "Of Love and Friendship."

Use student oral readings of several mysterious poems.

Work in the library with students to complete their second writing projects.

Test student knowledge with objective quiz over themes and ideas.

Week 10

Lead students in deciphering poetry from the section "The Inner Man."

Have students discuss how poems come about.

Read selected published student poems and some from the students in the class.

Allow students to work in the library to complete second writing projects.

Week 11

Discuss poetry form "The Quest for the Good Life."

Present and complete student readings assigned in the Week Eight.

Week 12

Initiate study of themes and forms of poetry in "The Cycle of Life."

Ask students to recall the predominant ideas of poetry in general.

Evaluate learnings with a subjective test.

Supplementary Reading List

Aiken, Conrad. *Twentieth Century American Poetry*.

Alexander, Albert Lewis. *Poems That Touch the Heart*.

Aloian, David. *Poems and Poets*.

Aristotle. *Poetics*.

Association for Childhood Education International. *Sung Under the Silver Umbrella*.

Auden, W. H. *Collected Shorter Poems*.

_______. *Poets of the English Language*.

Auslander, Joseph. *Winged Horse; The Story of the Poets and Their Poetry*.

Becket, Samuel. *Anthology of Mexican Poetry*.

Benét, Laura. *Famous American Poets*.

_______. *Famous Poets For Young People*.

_______. *Young Edgar Allan Poe*.

Benét, William Rose. *Poems for Youth: An American Anthology*.

Bernhardt, William F. *Granger's Index to Poetry*.

Blair, Walter. *Approaches to Poetry*.

Bouton, Josephine. *Poems for the Children's Hour*.

Bowlin, William R. *A Book of Personal Poems*.

Boyajian, Zabelle C. *Armenian Legends and Poems*.

Brewton, Sara. *Bridled with Rainbows*.

Brewton, Sara and John E. *Sing a Song of Seasons*.

Buckely, Jerome Hamilton and George Benjamin Woods. *Poetry of the Victorian Period*.

Bullett, Gerald. *Silver Poets of the Sixteenth Century*.

Buranelli, Vincent. *Edgar Allan Poe*.

Burt, Mary E. *Poems Every Child Should Know*.

Canfield, Kenneth F. *Selections From French Poetry*.

Cecil, David and Allen Tate. *Modern Verse in English*.

Church, Richard. *Poems of Our Time*.

Ciardi, John. *Mid-Century American Poets*.

Clarke, George Herbert. *The New Treasury of War Poetry*.

Clark, Thomas Curtis and Robert Earle Clark. *Poems for the Great Days*.

Cole, William. *A Book of Love Poems*.

Cole, William. *Eight Lines and Under*.

_______. *Poems for Seasons and Celebrations*.

_______. *Story Poems New and Old*.

_______. *The Sea, Ships and Sailors*.

Colum, Padraic. *Roofs of Gold: Poems to Read Aloud*.

Crane, Stephen. *Poems of Stephen Crane*.

Daiches, David. *Poems in English*.

Dalven, Rae. *Modern Greek Poetry*.

Daringer, Helen Fern. *The Poet's Craft*.

De Angeli, Marguerite. *My Poetry Book*.

De La Mare, Walter. *Bells and Grass*.

Deutsch, Babette. *Poetry Handbook; A Dictionary of Terms*.

Dickinson, Emily. *Poems for Youth*.

_______. *Poems of Emily Dickinson*.

Doane, Pelagie. *Small Child's Book of Verse*.

Emerson, Ralph Waldo. *Poems of Ralph Waldo Emerson*.

English Association. *The Modern Muse*.

_______. *Poems of Today 1*.

Evans Brothers Limited. *The Book of a Thousand Poems*.

Farjeon, Eleanor. *Eleanor Farjeon's Poems for Children*.

Felleman, Hazel. *Poems That Live Forever*.

_______. *The Best Loved Poems of the American People*.

Ferris, Helen Josephine. *Favorite Poems, Old and New*.

Field, Rachel. *Taxis and Toadstools*.

Francis, Robert. *Come Out Into the Sun; Poems New and Selected*.

Friar, Kimon and John Malcolm Brinnin. *Modern Poetry American and British*.

George, David L. *The Family Book of Best Loved Poems*.

Green, Roger Lancelyn. *A Century of Humorous Verse 1850-1950*.

Grigson, Geoffery. *Before the Romantics*.

Grover, Edwin Osgood. *The Nature Lover's Knapsack*.

Hall, Donald. *A Poetry Sampler*.

Hall, Donald and others. *New Poets of England and America*.

Hannum, Sara. *Lean Out of the Window; An Anthology of Modern Poetry*.

Harrington, Mildred P. *Our Holidays in Poetry*.

Harrington, Mildred and Josephine H. Thomas. *Our Holidays in Poetry*.

Hayward, John. *The Faber Book of English Verse*.

Hazeltine, Alice Isabel. *Year Around, Poems for Children*.

Hebel, J. William and others. *Tuder Poetry and Prose*.

Hemphill, George. *Discussions of Poetry, Rhythm and Sound*.

Henley, William Ernest. *Lyra Herioca*.

Herrick, Robert. *Poems of Robert Herrick*.

Herrington, H. W. *English Masterpieces*.

Higham, T. F. and C. M. Bowra. *The Oxford Book of Greek Verse in Translation*.

Hill, Caroline M. *The Worlds Great Religious Poetry*.

Hillyer, George. *In Pursuit of Poetry*.

Hoagland, Kathleen. *1000 Years of Irish Poetry*.

Holmes, John. *A Little Treasury of Love Poems*.

Hubbard, Alice. *The Golden Flute; An Anthology of Poetry For Young Children*.

Hughes, Langston. *New Negro Poets*.

______. *Poetry of the Negro*, 1746-1749

Humphries, Rolfe. *New Poems by American Poets No. 2*.

Kieran, John. *Poems I Remember*.

Kilmer, Joyce. *Joyce Kilmer's Anthology of Catholic Poets*.

Knapp, Edgar H. *Introduction to Poetry*.

Kreymborg, Alfred. *An Anthology of American Poetry*.

Lawson, James Gilchrist. *The Best-Loved Religious Poems*.

______. *The World's Best Loved Poems*.

Leach, Henry Goddard. *A Pageant of Old Scandinavia*.

Leach, Mac Edward. *The Ballad Book*.

Leavens, Robert French and Mary Agnes. *Great Companions Vol. 1*.

______. *Great Companions Vol. 11*.

Le Gallienne, Richard. *The Le Gallienne Book of American Verse.*

______. *The Le Gallienne Book of English Verse.*

Leggert, Glenn. *12 Poets.*

Leslie, Shane. *An Anthology of Catholic Poets.*

Lewis, C. Day. *Palgrave's Golden Treasury (Expanded).*

Lieberman, Elias. *Poems for Enjoyment.*

Lind, L. R. *Lyric Poetry of the Italian Renaissance.*

Lomax, John A. and Alan. *American Ballads and Folk Songs.*

Longfellow, Henry Wadsworth. *Complete Poetical Works.*

Longsworth, Polly. *Emily Dickinson; Her Letters to the World.*

Love, Katherine. *A Pocketful of Rhymes.*

Lowry, Howard Foster and Willard Thorp. *An Oxford Anthology of English Poetry.*

Luccock, Halford E. and Frances Brentano. *The Questing Spirit.*

MacDiarmid, Hugh. *Golden Treasury of Scottish Poetry.*

MacDonagh, Donagh and Lennox Robinson. *The Oxford Book of Irish Verse.*

MacKenzie, Richard Charlton. *The New Home Book of Best Loved Poems.*

Mackie, R. L. *A Book of Scottish Verse.*

Markham, Edwin. *The Book of Modern English Poetry.*

Masefield, John. *A Sailor's Garland.*

______. *My Favorite English Poems.*

McCarrick, Florence Adams and Elizabeth. *Highdays and Holidays.*

McNeil, Horace. *Living Poetry.*

Merrill, A. Marion and Grace E. W. Sprague. *Contemporary Verse.*

Modern Library. *Medieval Epics.*

Morrison, James Dalton. *Masterpieces of Religious Verse.*

Morrison, Lillian. *Sprints and Distances; Sports in Poetry and the Poetry in Sport.*

Niebling, Richard F. *A Journey of Poems.*

Ninomiya, Kakamichi and D. J. Enright. *The Poetry of Living Japan*.

Noyes, Alfred. *The Golden Book of Catholic Poetry*.

Oates, Whitney Jennings and Charles Theophilus Murphy. *Greek Literature in Translation*.

Palgrave, Francis Turner. *The Golden Treasury*.

______. *The Golden Treasury of Songs and Lyrics*.

Parker, Elinor. *The Singing and the Gold: Poems Translated from World Literature*.

Parks, Edd Winfield. *Essays of Henry Timrod*.

Parrish, Maxfield. *Poems of Childhood*.

Patterson, Elizabeth. *Saint Frances and the Poet*.

Payne, Robert. *The White Pony*.

Peacock, W. *English Verse Vol. I. Early Lyrics to Shakespeare*.

______. *English Verse Vol. II. Champion to the Ballads*.

______. *English Verse Vol. III. Dryden to Wordsworth*.

______. *English Verse Vol. IV. Scott to Elizabeth B. Browning*.

______. *English Verse Vol. V. Longfellow to Rupert Brooke*.

Pertwee, Ernest Guy. *The Riceter's Treasury of Scenes and Poems*.

Plotz, Helen. *Imagination's Other Place; Poems of Science and Mathematics*.

______. *Poems From the German*.

Poe, Edgar Allan. Complete Stories and Poems of Edgar Allan Poe.

______. *Poems of Edgar Allan Poe*.

______. *Selected Poetry and Prose*.

______. *Tales and Poems of Edgar Allan Poe*.

Poetry Society of America. *The Golden Year; The Poetry Society of America Anthology*.

Pratt, E. J. *Heroic Tales in Verse*.

Preminger, Alex. *Encyclopedia of Poetry and Poetics*.

Reeves, James. *The Modern Poet's World*.

Resnick, Seymour and Jeanne Pasmantier. *An Anthology of Spanish Literature*.

Rhys, Ernest. *The Golden Treasury of Longer Poems*.

Rickert, Edith. *Ancient English Christmas Carols MCCCC to MDCC*.

Rittenhouse, Jessie B. *The Little Book of American Poets*.

_______. *The Little Book of Modern British Verse*.

_______. *The Little Book of Modern Verse*.

_______. *The Second Book of Modern Verse*.

_______. *The Third Book of Modern Verse*.

Roberts, Michael. *The Faber Book of Modern Verse*.

Robinson, Lennox. *A Golden Treasury of Irish Verse*.

Rodman, Seldon. *A New Anthology of Modern Poetry*.

_______. *The Poetry of Flight*.

Rollins, Hyder E. and Herschel Baker. *The Renaissance in England*.

Roosevelt, Alice and Theodore. *The Desk Drawer Anthology*.

Ross, David. *Poet's Gold*.

Schauffler, Robert Haven. *The Poetry Cure*.

_______. *Thanksgiving*.

Sechrist, Elizabeth (Hough). *Poems for Red Letter Days*.

Sell, Violet and others. *Subject Index to Poetry for Children and Young People*.

Simon, Charlie May (Hogue). *Lays of the New Land*.

Smith, Chard Powers. *Poets of the Twenties: 100 Great Poems*.

Smith, Elva Sophronia. *Just For Fun; Humorous Stories and Poems*.

Smith, Elva Sophronia and Alice Isabel Hazeltine. *The Christmas Book of Legends and Stories*.

Smith, Janet Adam. *The Faber Book of Children's Verse*.

_______. *The Looking Glass Book of Verse*.

Smith, P. G. and J. F. Wilkins. *The Sheldon Book of Verse--Book I*.

_______. *The Sheldon Book of Verse--Book II*.

______. *The Sheldon Book of Verse--Book III.*

______. *The Sheldon Book of Verse--Book IV.*

Snell, Ada L. *Where Birds Sing.*

Spender, Stephen. *Concise Encyclopedia of English and American Poets.*

Stephens, James and others. *English Romantic Poets.*

Sweetkind, Morris. *Teaching Poetry in High School.*

Swenson, May. *Poems to Solve.*

Therese, Sister M. *I Sing of a Maiden.*

Thwing, Walter E. *Best Loved Story Poems.*

Untermeyer, Louis. *Lives of the Poets; The Story of One Thousand Years of English and American Poetry.*

______. *Forms of Poetry.*

______. *Modern American Poetry.*

______. *Modern British Poetry.*

______. *The Magic Circle; Stories and People in Poetry.*

______. *The Paths of Poetry; Twenty-Five Poets and Their Poems.*

______. *Yesterday and Today.*

Van Doren, Mark. *An Anthology of World Poetry.*

Walker, F. C. and W. M. Macdonald. *Poems Chiefly Narrative.*

Wallis, Charles. *A Treasury of Poems for Worship and Devotion.*

Walsh, Thomas. *The Catholic Anthology.*

Ward, Aileen. *John Keats, The Making of a Poet.*

Ward, Herman M. *Poems for Pleasure.*

Wells, Carolyn. *A Nonsense Anthology.*

______. *A Parody Anthology.*

Werner, Jane. *The Golden Book of Poetry.*

Wheeler, Charles B. *The Design of Poetry.*

Wheelock, John Hall. *What Is Poetry?*

Wilkinson, Marguerite. New Voices; An Introduction to Contemporary Poetry.

Williams, Oscar. Master Poems of the English Language.

Wright, Thomas. Reading Poems; An Introduction to Critical Study.

Wolfe, Don M. A Study of Poetry.

Wollman, Maurice and Kathleen B. Parker. The Harrap Book of Modern Verse.

Woods, George Benjamin. Poetry of the Victorian Period.

Wright, Judith. New Land New Language.

Supplementary Materials

Recordings

"Forms of Poetry"	eav	LE 7620 -25
"Treasury of Great Poetry"	Listening Library	A 1626
"Understanding and Appreciation of Poetry"	Folkway Records	FL 9120
"Prose and Poetry Enrichment Records"	L. W. Singer Company	
"Famous Poems That Tell Great Stories"	Decca Records	DL 9040
"Poet's Gold"	RCA Victor	LM 1813
"Poems by Emily Dickinson"	NCTE	
"Ralph Waldo Emerson"	Folkways Records	FL 9758
"Robert Frost Reads His Poetry"	Caedmon	TC 1060
"Evangeline"	Folkways Records	FL 9502
"Poetry of Edna St. Vincent Millay"	Caedmon	TC 1024
"The Poetry of Carl Sandburg"	Caedmon	TC 1150
"From 'Leaves of Grass' by Walt Whitman"	Centenary Celebration Album	
"American Poetry to 1900"	eav	LE 7550-55
"Story Poems"	eav	LE 7615
"The Golden Treasury of American Verse"	Spoken Arts	772
"Great British Narrative Poems"	Encyclopedia Britannica	
"Great American Poetry"	Caedmon	TC 2009

"Poetry by Browning"	Caedmon	TC 1048
"Rime of Ancient Mariner"	Argo Recording	SA 790
"John Masefield"	Caedmon	TC 1147
"Poetry of Tennyson"	Caedmon	TC 1080
"Poetry of Wordsworth"	Caedmon	TC 1026
"Great Poems of English Language"	Poetry Records	PR 400
"Hearing Poetry"	Caedmon	TC 1021
"Palgraves Golden Treasury"	Caedmon	TC 2011
"Sonnets From the Portuguese"	Caedmon	TC 1071

Filmstrips

Stanza Forms and Forms of Verse	McGraw-Hill	1958
Sound Effects in Poetry	McGraw-Hill	1958
Rhythm in Poetry	McGraw-Hill	1958
How to Write a Poem	McGraw-Hill	1958
Getting Meaning from Poetry	McGraw-Hill	1958
Figures of Speech	McGraw-Hill	1958
Longfellow's Evangeline	McGraw-Hill	1955
Chaucer's Prologue Part 1 and 2	Common Ground, London	1948
Great British Narrative Poems	Encyclopedia Britannica	1954
Robert Burns	Hulton Press	
Emily Dickinson	Encyclopedia Britannica	1954
James Russell Lowell	Encyclopedia Britannica	1954
Henry Wadsworth Longfellow	EBF	1956
Edgar Allan Poe	McGraw-Hill	1955
John Greenleaf Whittier	McGraw-Hill	1955

Walt Whitman	Encyclopedia Britannica	1954
Louisa May Alcott	McGraw-Hill	1955
Sidney Lanier	Encyclopedia Britannica	1954
William Cullen Bryant	Encyclopedia Britannica	1954

Bibliography

Leahy, William. Fundamentals of Poetry. Chicago: Kenneth Publishing Company, 1963.

Maline, Julian L. and James Berkley. Narrative and Lyric Poetry. New York: The L. W. Singer Company, 1967.

_______. Studies in Poetry. New York: The L. W. Singer Company, 1967.

USOE Project 661691. PROJECT APEX: Appropriate Placement For Excellence In English. Trenton, Michigan: Trenton Public Schools, 2nd Edition (Revised), Spring, 1967.

JOURNALISM (Phase 3-5)

Course Description

Journalism is an exploratory course in which the fundamentals of journalism are taught and given practical application. This course is strongly recommended for students who wish to serve on the school's newspaper staff.

Achievement Level

The students should be reading and writing proficiently for grade level of achievement and should desire to learn of the workings of the press.

General Literary Objectives

To understand the background work necessary to the publishing of a newspaper

To make it possible for the students to become more intelligent consumers of the news media

To build opportunities for the students to develop their ability to work with other students in a cooperative endeavor.

To consider journalism as a career opportunity

Specific Literary Objectives

To enable the students to discriminate between trivia and important--fact and opinion

To increase the students' understanding of the American newspaper and its relation to democratic living

To provide incentive for students to improve their skills in English composition

Materials Provided for Students

Films as available

Hartman, William. Journalism

Strunk, William, Jr., and E. B. White. The Elements of Style

The Courier-Journal

The New York Times

Course Outline

- I. Introduction to Journalism
- II. Power of the press
    - A. Opinion
    - B. Fact vs. opinion
    - C. Source
    - D. Slanted news and emotionalism
- III. Mass communication
    - A. Mass media
    - B. Newspapers
    - C. News magazines
- IV. Gathering news
    - A. What is news?
    - B. Traits of good reporters
    - C. Finding school news
    - D. Interviewing
- V. Writing news
    - A. Writing news lead
    - B. Putting the story together
    - C. Newspaper style
- VI. News format
    - A. Page makeup
    - B. Balance
    - C. Contrast
    - D. Variety

VII. Advertising

   A. Layout design

   B. Ad copy

   C. Spelling

VIII. The school paper and the community

   A. Community awareness

   B. Community relations

   C. Expanding coverage

   D. Explaining school through editorials

   E. Responsibility of the press

IX. Final review and evaluation

Twelve Weeks' Plan

Week 1

Discuss the meaning and importance of journalism today.

Schedule visits to the school library for familiarization with magazines.

Procure guest speaker from a newspaper.

Follow through with discussion of what and where news is.

Week 2

Decide, through class discussion, the characteristics of a good reporter.

Practice lead writing.

Explain and make outside assignments (e.g., notebook, poster, and collection of story types).

Discuss aspects of propaganda (e.g., how to recognize techniques, slanting, and sensational newspapers).

Study how to read newspapers.

Week 3

Formulate a definition of freedom of the press.

Discuss the role of the editorial.

Practice writing editorials.

Week 4

Discuss the feature story (i.e., layout, types, and characteristics).

Practice writing feature stories.

Compile a list of feature stories from newspapers.

Clip examples of propaganda from papers and discuss.

Week 5

Study column structure and type; plan a column.

Clip examples of types of columns.

Study sports features and how to cover sports events.

Have students engage a guest speaker for the class.

Week 6

Discuss and practice: copyreading, proofreading, writing of headlines, and forming of layout.

Week 7

Examine the general organization of a newspaper.

Determine specific duties of a newspaper staff.

Review student scrapbooks or news collection.

Teach critical reading of a newspaper.

Week 8

Explore interviewing (how and why).

Practice and write interviews.

Collect school news.

Practice writing session on news item of timely interest.

Week 9

Discuss the role of advertising and examine design.

Read and write ad copy

Point out the techniques of selling ads.

Procure guest speaker film concerning advertising.

Week 10

Examine and discuss the school paper's role in community relations (i.e., community awareness, expanding coverage, school editorials, and responsibility of school news staff).

Week 11

Have students conduct interviews with administrators in schools and in the Central Office.

Have students interview other students.

Gather school news and write all types of articles for a newspaper.

Week 12

Produce a complete issue of a classroom newspaper.

Review course work; test; evaluate.

Supplementary Material

Filmstrips

News Writing: What Makes News?	Filmstrip House	1959
News Writing: News Story, Structure	Filmstrip House	1959
News Writing: Writing the Lead	Filmstrip House	1959
News Writing: New Words, Sentences and Paragraphs	Filmstrip House	1959
The Role of Consumers: Part 1, 2, and 3	Joint Council on Economic Education	

Bibliography

Adams, Julian, and others. Press Time. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1963.

Beeler, A. J., and others. 740 Ways To Use A Newspaper In The Senior High Classroom. Louisville: The Courier-Journal and Louisville Times Company, 1965.

Cambell, Laurence R. and Wolseley, Roland E. News Men at Work. Boston: Houghton-Mifflin, (O. P.)

Hartman, William. Journalism. River Forest, Illinois: Laidlaw Brothers, 1968.

USOE Project 661691. PROJECT APPEX: Appropriate Placement For Excellence In English. Trenton, Michigan: Trenton Public Schools, 2nd Edition (Revised), Spring, 1967.

MASS MEDIA (Phase 3-5)

Course Description

Students enrolled in Mass Media study and learn to evaluate critically the newspaper, motion picture, radio, television, drama, fiction, and recording as these influence society and its denizens.

Achievement Level

The students should be capable of reading newspapers and magazines with understanding and should be willing to broaden personal interests and to increase their knowledge of mass communication.

General Literary Objectives

To understand the use of communication media

To help the students to evaluate critically the forms of media which may affect them personally

Specific Literary Objectives

To distinguish the technical differences among the media of books, stage plays, films, television, and recordings

To teach critical evaluation of the motion picture, television, radio, newspaper, and magazine

To strive toward the improvement of better choices and enjoyment of media, learning what to look for and listen to

Materials Provided for Students

McLuhan, Marshall. The Medium is the Message

Sheratsky, Rodney E., and others. The Creative Arts: Four Representative Types

Course Outline

- I. Objectives of Mass Media
- II. Fiction
  - A. Levels of meaning
  - B. Subject, theme, and thesis
  - C. _Fahrenheit 451_
- III. The stage play
  - A. _Sunrise at Campobello_
  - B. _All the Way Home_
- IV. Television
  - A. Listening
  - B. Analyzing
  - C. _Twelve Angry Men_
- V. Newspaper
  - A. Recognizing propaganda
  - B. Analyzing
- VI. Communication
  - A. Marshal McLuhan
  - B. Pictures

Twelve Weeks' Plan

Week 1-2

Discuss the objectives of the Mass Media course.

Review the levels of meaning in a novel (e.g., plot, story, theme, and moral values).

Assign _Fahrenheit 451_; apply the levels of meaning.

Weeks 3-4

Assign for student reading, _Sunrise at Campobello_.

Aid students in analyzing the ideas or points of view presented concerning the handicapped.

Formulate a list of reports to be made by the students about the Roosevelts.

Lead the class in evaluating the play as a work of entertainment.

Weeks 5-6

Discuss with the class the camera techniques explained in the section of the text called "The Language of Films and Television."

Assign All the Way Home to be read outside of class by the students.

Explain the creative use of the sound track, citing directions from the screenplay.

Lead a discussion of how the study of this screenplay can help in the appreciation of other movies.

Weeks 7-8

Introduce recordings and how they influence society.

Play suggested records to the class; discuss.

Assign Twelve Angry Men to be read in class.

Discuss the procedures and techniques of the courtroom trial.

Week 9

Begin to discuss the motion picture's influence on society.

View the film Movies.

Create a class discussion and critique the film.

Compare and contrast with the class the legitimate theatre and movies.

Week 10-11

Evaluate the effect the daily newspaper has on students and adults.

Distribute the Sunday edition of the local newspaper to the class.

Aid the students in scanning the paper to discover new and interesting sections.

Direct student activities in learning about the local newspaper (e.g., how it functions from reporter to the actual story).

Note reviews on plays, TV programs, and speakers.

Analyze critically this form of mass media as it affects the students (e.g., through advertising, editorials, front page coverage, and favorite sections)

Obtain aids from local newspaper to help students learn about this form of communication.

Week 12

Introduce Marshal McLuhan's ideas and philosophy to the class.

Gather materials on McLuhan and distribute them to the class.

Explain what this man has to say concerning communication.

Encourage students to choose any picture from *The Medium is the Massage* and write what that picture seems to be saying.

Read what they have written to the class without identifying who wrote them.

View film on *The Medium is the Massage* from public library.

Evaluate course with students.

Supplementary Materials

Films (May be obtained by writing University of Indiana, Audio-Visual Center)

Movies, The American Memoir Series.	$5.40
Radio, The American Memoir Series.	$5.40

Records

"On Baptism" by Joan Boez	VAN GARD
"The Earth" by Rod Mckuen	Warner Bros.
"The Sky" by Rod Mckuen	Warner Bros.
"The Sea" by Rod Mckeun	Warner Bros.

Bibliography

Boutwell, William D. *Using Mass Media in the School*. New York: Appleton-Century, 1962.

Hayakawa, S. I. *The Use and Misuse of Language*. New York: Fawcett paperback.

Hazard, Patrick. *TV as Art*. Champaign, Illinois: National Council of Teachers of English, 1966.

McLuhan, Marshall. *Understanding Media: The Extensions of Man*. New York: McGraw-Hill, 1964.

_______. *The Medium is the Massage: An Inventory of Effects*. New York: Bantam, 1967.

Sheratsky, Rodney E. and Michail Keisman. *The Creative Arts: Four Representative Types*. New York: Globe Book Company, 1968.

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OUR ENGLISH HERITAGE (Phase 3-5)

Course Description

Our English Heritage traces developments in English literature from its beginnings to the present day, focusing on the study of selected, representative works.

Achievement Level

The students should be able to read with understanding required material. They should be able to comprehend the historical impact on great periods of literature and to work in exploring this literature thematically.

General Literary Objectives

To trace the development of the English language

To study significant periods in English literature

To study the development of certain forms of literature

Specific Literary Objectives

To interpret the impact of history upon English literature

To acquaint the students with literary figures of English literature

To learn to express ideas, both oral and written, gleaned from course readings

Materials Provided for Students

Inglis, Remey Belle, and others. Adventures in English Literature (Olympic Edition)

Maps

Recordings

Supplementary Reading List

Course Outline

I. The Anglo-Saxon Period
    A. Historical Introduction
        1. History of the English language
        2. Anglo-Saxon verse
    B. The Medieval Period
        1. Early English ballads
        2. Geoffrey Chaucer

II. The Elizabethan Period
    A. The Reign of Queen Elizabeth (The Tudor Dynasty)
        1. Shakespeare and the early theater
        2. The study of Marlowe, Ben Johnson, and Spencer
    B. King James's Version of the Bible
        1. Influence of the Bible on literature
        2. Forms of Bible literature

III. The Seventeenth Century
    A. Political upheavel
        1. The Cavalier poets
        2. The growth of the language
    B. Great writers of this period
        1. The study of Milton and Donne
        2. The significance of Dryden

IV. The Eighteenth Century
    A. The development of the English novel
        1. Satire of Swift
        2. The study of Goldsmith's drama

- B. The development of the essay
    - 1. Bacon's influence
    - 2. Addison, Steele, and the newspaper
- V. The Romantic Period
    - A. The forerunners
        - 1. The study of Grey's "Elegy"
        - 2. Robert Burns' poetry
    - B. The Lake Poets
        - 1. Types of poetry
        - 2. Contributions to this period
- VI. The Victorian Period
    - A. Great poets and essayists
    - B. The Victorian novel
- VII. The Modern Age
    - A. The short story
    - B. Outstanding modern writers
    - C. Modern drama and poetry
        - 1. Shaw's Pygmalion
        - 2. Modern poets

Twelve Weeks' Plan

Week 1

Study and discuss the historical introduction of the land and its people.

Read aloud examples of Anglo-Saxon poetry.

Introduce and study the important aspects of the Medieval period.

Discuss each week the development of English language.

Assign oral reports on the Medieval period.

Use recordings and filmstrips.

Week 2

Outline the historical significance of the Elizabethan period.

Discuss the Renaissance.

Elaborate on Shakespeare's contributions to literature and to the English language.

Trace the growth of the theater.

Schedule films in the Elizabethan Era.

Make a brief study of the impact on literature of the King James Version of the Bible.

Week 3

Introduce the Stuart Dynasty and present its political aspects in a panel discussion.

Assign oral reports on the Cavalier poets.

Discuss John Milton, John Bunyan, and Samuel Pepy's Diary.

Test on the 17th Century unit.

Week 4

Assign oral reports on the century of wars of the Eighteenth Century and the Industrial Revolution.

Discuss the development of the English novel and assign reports.

Assign Gulliver's Travels as a form of satire.

Begin the study of the essay as a form of literature.

Present films on this period.

Week 5

Complete the study of the Eighteenth Century.

Discuss several main English novelists.

Have oral reports on Charles Dickens and about his novels.

Schedule essay test.

Week 6

Present the forerunners of the Romantic Age.

Discuss the political background and characteristics of the Romantic Age.

Assign reports on great poets of this age (e.g., Gray, Burns, and Goldsmith).

Have panel discussions presenting the themes and work of these poets.

Use films, filmstrips, and recordings.

Week 7

Study and discuss the poetry of Byron, Shelley, and Keats.

Make a comparison of the Romantic Age of England with that of America.

Test the Romantic Age material covered.

Week 8

Introduce the Victorian Period, discussing the material and scientific advances of this period.

Study and discuss the Victorian spirit and tastes and growing middle class.

Assign oral reports on topics related to this period.

Use recordings, filmstrips, and films.

Week 9

Make a study of the essays of Thomas Carlyle, Thomas Macauly, Henry Huxley, and John Henry Newman.

Assign oral reports on these writers.

Allow students to select a novel from Thomas Hardy of Charles Dickens and make book reports.

Study Alfred Lord Tennyson and Robert Browning; assign compositions on a comparison of these two poets.

Use suitable recordings.

Introduce the English short story.

Weeks 10-11

Assign oral reports on the study of the short story.

Make a study of the outstanding writers of the modern age.

Discuss the arts in contemporary Britain.

Study and discuss modern poetry.

3

Dramatize parts of Shaw's Pygmalion.

Week 12

Test Twentieth Century work covered.

Hear reports on assigned novels for outside reading.

Evaluate the course.

Administer final test.

Suggested Approaches

Require the reading of two outside novels from the supplementary reading list.

Have written activities centered around themes, ideas, and character development of authors' works completed in the course.

Use bulletin boards and recordings to complement and enhance the course work.

Supplementary Reading List

Fiction

Austen, Jane. *Pride and Prejudice*.

______. *Sense and Sensibility*.

Barns, Margaret C. *The Tudor Rose*.

Bell, A. H. Ring of Danger (Mary, Queen of Scots).

Blackmore, Richard. *Lorna Doone*.

Bronte, Charlotte. *Jane Eyre*.

Bronte, Emily. *Wuthering Heights*.

Bunyan, John. *Pilgrim's Progress*.

Conrad, Joseph. *Lord Jim*.

Dickens, Charles. *David Copperfield*.

______. *Oliver Twist*.

Eliot, George. *Adam Bede*.

______. *The Mill on the Floss*.

Fielding, Henry. *Tom Jones*.

Hardy, Thomas. *Far from the Madding Crowd*.

_______. *The Return of the Native*.

_______. *Tess of the D'Urbervilles*.

Harves, C. B. *The Dark Frigate* (Cromwell).

Ivan, John. *Crippled Splendor* (James Stuart).

Kingsley, Charles. *Westward Ho*.

Kipling, Rudyard. *Captains Courageous*.

Maugham, Somerset. *Of Human Bondage*.

Sabatini, Rafael. *The Sea Hawk*.

_______. *Captain Blood*.

Scott, Sir Walter. *Ivanhoe*.

Stevenson, Robert L. *Kenilworth*.

Thackeray, William. *Vanity Fair*.

Biography and History

Ashton, John. *Social Life in the Reign of Queen Ann*.

Andre, Maurois. *Shelley*--Ariel.

Ainsworth, William Harrison. *The Tower of London*.

Belloc, Hilary. *William the Conqueror*.

Bentley, Phyllis. *The Brontes*.

Bindoff, S. T. *Tudor England*.

Colvin, Sir Sidney. *Keats*.

Chute, Margaret. *Shakespeare of London*.

Coulton, George Tarden. *Chaucer and His England*.

Davis, William Stearns. *Life on a Medieval Barony*.

Dunham, Geoff. *The Mudlark* (Disreali).

Elson, C. Louis. *Shakespeare in Music*.

Levine, J. E. *Oliver Cromwell*.

Lytton, Edward. The Last of the Barons.

Myers, Frederick William. Wordsworth.

Porter, Jane. Scottish Chiefs.

Quiller-Couch, Sir Arthur. Charles Dickens and Other Victorians.

Strachey, Lytton. Queen Victoria.

Supplementary Library Material

Maps

London Literary pictoral map--Denoyer Geppert 914.21

Recordings

"England in Literature"	820
"Readings From Canterbury Tales"	820
"Poetry of Browning"	821
"Great Poems of English Language"	821
"Palgraves' Gloden Treasury"	821.08
"Browning's Sonnets"	822
"Understanding and Appreciation of Shakespeare"	822.03

Sound Filmstrips

The Deserted Village	821
The Eve of St. Agnes	821
The Lady of Shalott	821
The Pied Piper of Hamelin	821
The Prisoner of Chillon	821
The Rime of the Ancient Mariner	821
Survey of English Literature series (4 sound filmstrips)	820.9

Filmstrips

Chaucer's Prologue	820
Everyman	820.8

The Second Shepherd's Play	820.8
The Nun's Priest's Tale	820.8
Sir Gawain and the Green Knight	820.8
Morte D'Arthur	820.8
Beowulf	820.8

Bibliography

Ashler, Maurice. Life in Stuart England. New York: G. P. Putnam's Sons, 1964.

Bagley, J. J. Life in Medieval England. New York: G. P. Putnam's Sons, 1965.

Birley, Anthony. Life in Roman Britain. New York: G. P. Putnam's Sons, 1966.

Burton, Elizabeth. Home Is England. New York: Farrar, Straus Tiroux, 1965.

Davis, William Sterns. Life in Elizabethan Days. New York: Harper and Row Publishers, Inc., 1930.

Inglis, Remey Belle, and others. Adventures in English Literature. New York: Harcourt, Brace and Company, Olympic Edition, 1952.

Martin, Lawrence. England: An Uncommon Guide. New York: McGraw-Hill Book company, Inc., 1963.

Middleton, Drew. England. New York: The Macmillan Company, Inc., 1965.

Street, Alicia. The Key to London. New York: J. B. Lippincott Company, 1960.

SPEECH TECHNIQUES (Phase 3-5)

Course Description

Speech Techniques is a course in public speaking with emphasis on the principles of organization and presentation. Several speaking techniques are investigated and followed-up with practical experiences.

Achievement Level

Students should have an earnest attitude about learning to speak with fluency in various situations.

General Literary Objectives

To relate the course to speaking situations in the process of everyday living

To broaden the areas of general understanding concerning what other persons think, feel, and believe

To make the students aware of the importance of speech education in this modern civilization

To open new avenues of thought to the students

Specific Literary Objectives

To expand the listening and speaking abilities of the students

To aid the students in constructive criticisms of themselves as well as others

To help the students gain poise and confidence by relating to others through the spoken word

To teach the students how to relate ideas, convey meaning, and thus stimulate interest

Materials Provided for Students

Filmstrips

Recording

Alton, F. The Art of Speaking

Speaker's stand

Supplementary materials

Course Outline

I. Introduction

II. Short talks

   A. Announcement

   B. Introduction

   C. Thought speeches

   D. Impromptu talks

   E. Tongue twisters

   F. Directions

III. Composition

   A. Outlining

   B. Written oration

   C. Speaker outline

   D. Notes

IV. Public speeches

   A. "How to"

   B. Entertainment

   C. Oration

   D. Persuasion

V. Choral reading

VI. Evaluation

Twelve Weeks' Plan

Week 1

Introduce class activities; keynote the course.

Guide students in filling in a speech information blank.

Divide class into twos and have them introduce each other.

Prepare class for two-minute speeches on "factors of life" and "professions." (See Teaching Speech in the Secondary Schools.)

Week 2

Prepare class for two-minute speeches on "Lighthouse" and "Death on the Desert." (See Teaching Speech in the Secondary Schools.)

Create a good atmosphere for listening to speeches.

Keep diagnostic notes on each talk.

Week 3

Discuss the outline in relation to speech making.

Lecture on the essential steps in composition and the reasons for the outline being placed in the scheme.

Devise a form to be used to outline a famous speech.

Evaluate and discuss speeches in class.

Apprise the students of the use of notes in making a talk.

Week 4

Assign a speech in advance so that each student can choose the general subject, formulate his purpose, state his central idea, and work it down into logical subdivisions.

Designate a laboratory session to meet individual problems.

Guide student work with tongue twisters; use tape recorder.

Explain the importance of good articulation when speaking.

Week 5

Lecture on the necessity of learning to follow directions.

Employ an exercise with geometrical drawings (e.g., one student explains how the figure is to be drawn while another draws it on the board).

Emphasize body control when speaking.

Week 6

Explain the various types of speeches to be required during the next six weeks.

Distribute supplementary materials to be given to each student.

Aid the students in their beginning preliminary work on the simple "How to" speech.

Begin class work on the outline; compile outside sources.

Week 7

Use part of the class time to discuss previous speeches.

Help students prepare material to be read orally and taped.

Replay tapes and critique.

Discuss the second speech to be worked out.

Week 8

Promote student class work on the outline for the second speech in class.

Go over student outlines individually.

Begin the writing session of second speeches by the students.

Week 9

Prepare for student oral presentation of second speech.

Use the remainder of the week for careful preparation.

Week 10

Create an atmosphere in which to work in class on the choral reading, The People Sleep; another may be substituted.

Week 11

Discuss the principles of a good oration.

Aid the students in employing research techniques when preparing the oration.

Week 12

Allow time to present a six-minute oratory speech.

Analyze the speeches orally and use critique sheets.

Evaluate student work and the course.

Suggested Approaches and Teaching Aids

Speeches to be made during this unit's work might include informative, persuasive, entertaining, stimulating, "How to," oration, and short announcements.

Visual aids may be used with the "How to" speech; creativity is encouraged.

Bulletin boards create a great interest; use imagination for excellent boards help emphasize speech.

Use supplementary material for oral reading (e.g., tongue-twisters, poetry, and short readings); these may be mimeographed.

Supplementary List for Oral Reading Ideas

Cohen, Helen Louise. *One-Act Plays by Modern Authors*.

Day, Clarance. *Life with Mother*.

Felleman, Hazel. *Poems that Live Forever*.

Hall, Donald. *A Poetry Sampler*.

Kerr, Jean. *Please Don't Eat the Daisies*.

Marbott, T. O. *The Selected Poetry and Prose of T. O. Marbott*.

Nash, Ogden. *The Moon is Shining Bright as Day*.

Parker, Elinor. *I Was Just Thinking*.

_______. *100 Story Poems*.

_______. *100 Poems about People*.

Shaw, Bernard. *Pygmalion and Other Plays*.

Sper, Felix. *Favorite Modern Plays*.

Thoreau, Henry. *Walden*.

Thurber, James. *The Thurber Album*.

Twain, Mark. *Life on the Mississippi*.

Untermeyer, Louis. *Stars to Steer By*.

_______. *A Treasury of Great Poems*.

Ward, Herman. *Poems for Pleasure*.

Supplementary Materials

Recordings

"Edgar Allen Poe read by Basil Rathbone." Vol. III, 811

"Story Poems read by Paul Sparer and John Randolph." from "American Story Poems." 811

"Poetry of Edna St. Vincent Millay read by Judith Anderson." 811

Filmstrips

Planning Your Talk--13 min. 16mm 808.5

Using Your Voice--11min. 16mm 808.52

Bibliography

Abney, Louise. Choral Speaking Arrangements for High Schools. Boston: Expression Co., 1937.

Fairbanks, Grant. Practical Voice Practice. New York: Harper and Brothers, 1944.

Hedde, Wilhelmina G., and others. The New American Speech. Philadelphia: J. B. Lippincott Co., 1957.

Robinson, Karl F. and Charlotte Lee. Speech in Action. Illinois: Scott, Foresman and Company, 1965.

Robinson, Karl F. Teaching Speech in the Secondary School. New York: Longmans, Green, and Co., 1954.

THEATRE ARTS (Phase 3-5)

Course Description

Theatre Arts is designed to introduce the students to various aspects of the theatre as a valuable art form through different modes: education, entertainment, performance, and criticism. The students study the theatrical art forms of makeup, costuming, directing, set designing, production, dramatic criticism, and history.

Achievement Level

Students who are eager to participate in either the educational theatre, the audience, the performance itself or as a critic will be interested and find value in this course.

General Literary Objectives

To communicate to the students the importance of recognizing the theatre as a valuable art form

To help the students realize that the theatre is valuable to study becuase it depicts life

To guide each individual in securing information concerning more technical aspects of the theatre

To promote constructive criticism of the dramatic arts

To generate a fervor which the students can apply to the school's drama program

Specific Literary Objectives

To develop the student's special skills in makeup, costuming, staging a production, and directing

To encourage students to read extensively in dramatic literature and to develop discrimination in their selections

Materials Provided for Students

Nelms, Henning. Play Production

Tanner, Fran. Basic Drama Projects

Filmstrips

Movies

Course Outline

I. Introduction

II. Makeup

  A. Discussion

  B. Film viewing

  C. Application

III. Costuming

  A. Discussion

  B. Film viewing

  C. Application

IV. Directing

  A. Discussion

  B. Film viewing

  C. Application

V. Set designing

  A. Discussion

  B. Film viewing

  C. Application

VI. Production

  A. Discussion

  B. Film viewing

  C. Application

VII. Dramatic Criticism
   A. Discussion
   B. Reading
   C. Application
VIII. History
IX. Evaluation

Twelve Weeks' Plan

Weeks 1-2

Introduce materials to be covered in class and activities to be performed.

Present the film, Makeup for the Theatre.

Display a theatrical makeup kit to the class.

Introduce the various kinds of makeup.

Have students fill out a makeup chart for doing makeup on themselves; do a "straight" makeup on self, using no more than ten students and allowing no more than twenty-five minutes.

Critique the makeup activity.

Practice applying old age makeup; have one student do a nose, one a beard, one a tooth, and so forth.

Ask other students to apply the various techniques of character makeup.

Weeks 3-4

Present the film, The Costume Designer.

Allow students to explain the importance, to them, of costuming a play correctly.

Show fabric samples.

Require each student to choose a one-act or three-act play and costume a character from it.

Have class members fill in a costume chart on the character they choose.

Ask students to prepare a five-to seven-minute oral report on the costume.

Schedule class time to hear reports on specific costume periods; include Roman, Medieval, Renaissance, and 17th, 18th, and 19th centuries.

Weeks 5-6

Present the film, Directing a Play.

Read and analyze a one-act play in order to determine its theme, style, mood, form, and structure.

Require the students to select a four-to six-minute scene from the play and type enough copies for each of the characters in that scene to use.

Instruct the student in visualizing the scene action and block the scene in the margins of the typed script.

Plan the student direction of scenes using classmates.

Accept criticism from the class.

Initiate the demonstration of blocking scene "pictures" which reveal specific situations (e.g., three people whispering, two women quarreling, three people at a tea party, and five people showing surprise).

Weeks 7-8

Assign two one-act plays to be acted and directed by students. These should be ready to perform during Week Nine or Ten.

Introduce stage terms valuable to designing a set.

Select for the class a one-act play in which to determine the style, line, and color needed to communicate the play's mood and locale.

Direct the students in drawing a ground plan of the set to scale (¼ in. to 1 ft.).

Schedule class reports on specific topics (e.g., constructing flats, covering flats, painting flats, assembling scenery, shifting scenery, and constructing a rock, tree, or column).

Weeks 9-10

View student performances of two one-act plays assigned in Week Seven.

View film, Stagecraft: Scenery Painting.

Lead the students in the construction of a complete prompt or production notebook for a three-act play in which certain phases of production are included (e.g., short summary of the plot; theme in one sentence; floor plan drawn to scale; description of set, its color, line, and mood; water color or pencil sketch of set in perspective; costume plot for each character; makeup chart for each character; property list for each scene; placement of property; and publicity schedule: poster and ticket design).

Assign a short paper on dramatic criticism of the one-act plays presented in class.

Weeks 11-12

Choose a play performance to attend, if possible.

Guide students in writing a critique of the play.

Divide class into groups and assign a different TV program to view; critique these and present critiques to the class.

Present the critiques of professional critics concerning their writings about various shows.

Compare criticisms of two different, professional critics concerning the same Broadway show.

Review the history of the theatre to bring the various aspects of study into perspective.

Evaluate course work.

Suggested Approach

Examinations may be given and should be determined by the individual teacher as to time and material covered.

Supplementary Materials

Movies

Makeup Straight and Old Age	51626
Makeup for the Theatre	50069
Directing a Play	01727
Stagecraft: *Scenery Painting*	01097

(May be acquired by contacting the Audio-visual Aids Service, Division University Extension, University of Illinois, Champaign, Illinois 61822)

The Costume Designer	U-3212

(May be acquired by contacting the Audio-visual Center, Division of Extension and University Service, University of Iowa, Iowa City, Iowa 52240)

Filmstrips

From Producing a Play Series:	792.90 Pro

- *Straight Makeup for Boys*
- *Managing a Show*
- *Building a Set*

Character Makeup for Boys

Character Makeup for Girls

Stage Manager

Bibliography

Barton, Lucy. *Historic Costume for the Stage.* New York: Baker Co., 1965.

Canfield, Curtis. *The Craft of Play Direction*. New York: Holt, Rinehart and Winston, 1963.

Corson, Richard. *Stage Makeup.* 3rd ed. New York: Appleton-Century-Crofts, 1960.

Factor, Max. *Hints on the Art of Makeup*. Revised edition. Booklet #1, "Straight Stage Makeup."

Hewitt, Barnard, J. D. Foster and Muriel Walle. *Play Production*. New York: J. B. Lippincott, 1952.

Nelms, Henning. *Play Production*. Rev. ed. New York: Barnes and Nobels, 1958.

Philippi, Herbert. *Stagecraft and Scene Design*. New York: Houghton-Mifflin Co., 1953.

Tanner, Fran. *Basic Drama Projects*. Pocatello, Idaho: Clark Publishing Co., 1966.

Wright, Edward. *A Primer for Playgoers*. Englewood Cliffs, New Jersey: Prentice-Hall, 1958.

GREAT BOOKS (Phase 4-5)

Course Description

Great Books is a study of selected literature of cultural value and enrichment that seems to have aided man in the search for self-discovery in order to find his place in his enviornment. Students explore and critically evaluate several significant literary works, and the writing of critical analyses constitutes a vital aspect of the class plan.

Achievement Level

Students should be reading above grade expectancy and should have the ability to analyze and interpret outstanding and complex literary selections. In addition they should be motivated to read extensively.

General Literary Objectives

To stimulate and sustain an interest in man's quest for self-discovery

To stress worth and dignity of the individual

To acquaint students with ethical and philosophical values

To help students understand their problems in relationship to their enviornment

Specific Literary Objectives

To present literature as a source of rich, personal development through understanding others and self

To encourage students to appreciate and develop a sensitivity to literature

Materials Provided for Students

Books

Dostoevski, Fedor. Crime and Punishment

Bible. King James Version.

Hemingway, Ernest. The Old Man and the Sea

Ibsen, Henrich. A Doll's House

Knowles, John. A Separate Peace

Paton, Alan. Cry, the Beloved Country

Shakespeare, William. Othello

Shaw, George Bernard. Man and Superman

Bulletin Boards

Films

Balzac

Hemingway

Russian: Insights through Literature

Sound Filmstrips

What to Look for in Drama and Fiction

Solving our Problems

Records

"A Doll's House"

"Job"

"John Knowles: Reading from His Novel"

"Understanding and Appreciation of the Novel"

Course Outline

I. Introduction to course

II. Objectives for teaching the Novel

- A. To acquaint students with ethical and philosophical values
- B. To stress literature as a source of rich, personal development

III. Novels to be studied

A Separate Peace

Bible: "The Book of Job"

Crime and Punishment

Cry, the Beloved Country

Search for Meaning

The Old Man and the Sea

IV. Objectives for teaching Drama

A. To encourage students on a path of self-discovery

B. To point out how the theater depicts life

V. Dramas to be studied

Man and Superman

Othello

A Doll's House

VI. Course conclusion and evaluation

Twelve Weeks' Plan

Week 1

Present theme of course; explain teacher's requirements and expectancies.

Discuss the theme in relationship to Man's pertinent need of self-discovery in our present civilization; ask students to copy the question, Will the study and interpretation of related literature enlighten us in our quest for self-discovery?, in their notebooks and be prepared to answer this question at the end of the course.

Assign the novel Crime and Punishment to be completed by Week Eleven.

View the film on Understanding and Appreciation of the Novel; initiate class discussion.

Assign A Separate Peace (allow one week for reading); use recording of John Knowles' reading from this novel.

Begin the study of Othello by presenting a plan of study for this drama.

Week 2

Use sound filmstrips on what to look for in drama and fiction.

Promote and guide class discussion of these filmstrips.

Complete the study of Othello.

Assign composition topics on A Separate Peace that will stimulate class discussion.

Evaluate A Separate Peace and Othello.

Week 3

Assign "The Book of Job" from the Bible; study and discuss in class this work as it relates to the course theme.

Use recordings on "The Book of Job."

Give essay tests.

Week 4

Allow students to select one or more books from the supplementary reading list to be presented as oral book reports to class in Week Seven.

Have students present In a Penal Colony to the class.

Present a film on Shaw.

Lecture on Shaw's works; begin the reading in class of Man and Superman.

Study and complete this drama during Week Four.

Give test on the drama.

Week 5

Schedule guest speaker who will present an oral book review on Frankl's Search for Meaning.

Have students present discussion on this novel.

Lecture on Ibsen; have students read and discuss in class A Doll's House.

Use recordings.

Assign a theme on Ibsen.

Give test on A Doll's House.

Week 6

Assign Cry, the Beloved Country (allow two weeks for reading).

Schedule a lecture by visiting missionary on Nigeria.

Present a film on Africa

Have students present a panel discussion on the study of this novel; assign composition topics on the novel.

Week 7

Complete the study of Cry, the Beloved Country.

Give essay test on the novel.

Week 8

Schedule oral book reports from the supplementary reading list this week.

Present film Balzac.

Lecture on Balzac's works.

Permit students to organize a panel discussion based on the book reports heard.

Week 9

Continue and complete the oral book report assignments.

Assign papers on authors and various books from this study.

Week 10

Lecture on Hemingway; assign The Old Man and The Sea.

Present films on Hemingway.

Lead a class discussion of Hemingway and this novel.

Give essay tests.

Week 11

View film on Russians: Insights through Literature, Parts I and II.

Study Crime and Punishment in class using Cliff study guides.

Assign composition topics on this novel.

Give essay test.

Schedule film on Solving Our Problems.

Week 12

Complete the study of Russian literature.

Formulate general discussion on class progress and make reassesments.

Evaluate the course.

Supplementary Reading List

Arnow, Harriet. *The Dollmaker*.

Balzac, Honore. *Pere Goriot*.

Brooks, Cleanth, and others. *Understanding Fiction*.

Bro, Margaret. *Sarah*.

Buck, Pearl. *The Good Earth*.

Caudill, Rebecca. *Susan Cornish*.

Conrad, Joseph. *The Secret Sharer*.

Cronin, A. J. *Keys of the Kingdom*.

_______. *The Citadel*.

Downs, Robert B. *Books That Changed the World*.

Faulkner, William. *The Sound and the Fury*.

Frankl, Victor. *Man's Search for Meaning*.

Golding, William. *Lord of the Flies*.

Hardy, Thomas. *The Mayor of Casterbridge*.

_______. *Tess of the D'urbervilles*.

Huxley, Aldous. *Brave New World*.

Joyce, James. *Ulysses*.

_______. *A Portrait of an Artist As a Young Man*.

Marlowe, Sir Christopher. *Doctor Fautus*.

Maugham, Somerset. *Of Human Bondage.*

Moore, Sir Thomas. *Utopia*.

Nordhoff, Charles, and Hall, James. *Pitcairn's Island*.

_______. *The Bounty Trilogy*.

Plato. *Republic*.

Remarque, Erich. *All Quiet on the Western Front*.

Rolvaag, Ole Edvart. *Giants in the Earth*.

Steinbeck, John. *The Grapes of Wrath*.

Tolstoy, Leo. War and Peace.

_______. Anna Kareni.

Turgenev, Ivan Setgeevich. Fathers and Sons.

Uris, Leon. Exodus.

_______. Armageddon.

Warren, Robert Penn. All the King's Men.

Wolfe, Thomas. Look Homeward Angel.

Walker, Mildred. Winter Wheat.

Bibliography

Dostoevski, Fedor. Crime and Punishment. New York: Dutton, 1963.

King James Version of the Bible.

Hemingway, Ernest. The Old Man and the Sea. New York: McMillan, 1959.

Ibsen, Henrich. A Doll's House. New York: Signet Classics, 1960.

Knowles, John. A Separate Peace. New York: McMillan, 1959.

Paton, Alan. Cry, The Beloved Country. New York: Charles Scribner's Sons, 1948.

Shakespeare, William. Othello ed. by Louis B. Wright and Virginia A. Lamar. Folger Library. New York: Washington Square Press, Inc., 1959.

Shaw, George Bernard. Man and Superman. New York: Signet Classics, 1960.

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HUMANITIES II (Phase 4-5)

Course Description

Humanities II focuses on the students' creating a basic understanding of the humanistic development of man. Students delve into the world of thought in survey fashion via three avenues: the creative process, man's evolving philosophic thought, and man's subsequent religious beliefs. Opportunities are provided that help synthetize relationships among the various art forms: art, architecture, music, philosophy, religion, and literature.

Achievement Level

The students should be capable of reading and understanding grade-level material and, most important, should possess an open mind.

General Literary Objectives

To develop the students' ability to read critically

To recognize the plurality of thought patterns

To aid the students in introspection

To acquaint the students with the characteristics of major periods in the development of Western thought

Specific Literary Objectives

To enable the students to read and react to the primary ideas of several of the great philosophers

To acquaint the students with the basic tenets of the great religions of the world

To stimulate and create a better understanding of aesthetics

Materials Provided for Students

Art reproductions

Durant, Will. The Story of Philosophy

Gaer, Joseph. How the Great Religions Began

Ghiselin, Brewster, and others. The Creative Process

Recordings

Study guides on artists and periods

Supplementary reading list

Course Outline

I. Introduction to the humanistic development

II. The creative process

   A. Art

   B. Music

III. Great philosophers

IV. Great religions of the world

V. The relationship between man's thought, political structure, religion, and creativity.

VI. Evaluation

Twelve Weeks' Plan

Week 1

Relate the requirements of the course and projected outcomes; formulate goals.

Generate discussion centered around the term humanities.

Discuss the correlation of the arts and man's environmental influences.

Week 2

Have students begin reading assignments in The Creative Process; assign oral reports.

Study the Life filmstrip series on Michelangelo.

Schedule classtime to listen to oral reports.

Evaluate student-selected art reproductions.

Week 3

Continue oral reports.

Assign additional reading in The Creative Process.

Hold daily discussions and critiques on assigned readings.

Week 4

Have students finish reading The Creative Process.

Discuss and evaluate music of today (e.g., Stravinsky, the Baroque revival, and atonality).

Quiz.

Week 5

Introduce The Story of Philosophy; assign chapter readings.

Discuss Plato and Aristotle.

View the Life study series on Greece.

Week 6

Continue philosophy readings with sections on Spinoza, Voltaire, and Kant.

Permit the class to discuss reading assignments as completed.

Have students write a key paragraph on each philosopher studied to date.

Week 7

Assign and discuss the chapter about Nietzche.

Continue readings on contemporary philosophers (e.g., Bertrand Russell, George Santayana, William James, and John Dewey).

Review and quiz.

Week 8

Assign readings in How the Great Religions Began; discuss.

Ask students to write brief reflections concerning each religion studied.

Week 9

Continue readings and discussions of How the Great Religions Began.

Complete the summaries written on each religion.

Week 10

Conclude assigned readings in How the Great Religions Began.

Require final written summaries.

Review and quiz.

Week 11

Begin a unit of study on the modern period in American Society to draw together all of the concepts learned.

Ask students to relate Contemporary America's art, music, philosophy, religion, and socio-political structure.

Week 12

Complete the study of Modern American Society.

Review and test.

Conduct a final evaluation of the course with the students.

Suggested Approaches

Have writing activities to help the students formulate their views on the material being studied.

View and discuss art reproductions; arrange field trips to museums.

Listen and discuss musical compositions (Recognition and appreciation should be of prime concern).

Allow the students to do extra credit in the form of oral or written reports on course-related topics.

Encourage or require attendance at teacher-approved cultural events.

Supplementary Readings in Paperback

Adler, Mortimer J. Great Ideas from Great Books. (Washinton Square)

Blake, Peter. Frank Lloyd Wright. (Pelican)

Bowra, C. M. The Greek Experience. (Mentor)

Clark, Keneth. Leonardo Da Vinci. (Pelican)

Copland, Aaron. What to Listen for in Music. (Mentor)

Dickinson, G. L. The Greek View of Life. (Collier)

Cranen, Thomas. Pocket Book of Greek Art. (Washington Square)

Dudley, D. R. The Civilization of Rome. (Mentor)

Fisher, Ernst. Necessity of Art. (Pelican)

Flexner, James Thomas. American Painting. (Washington Square)

Gropius, Walter. The Scope of Architecture. (Collier)

Gross, Harvey. The Structure of Verse. (Fawcett)

Hunter, Sam. Modern French Painting. (Dell)

Collected Essays of Aldous Huxley. (Bantam)

Hunter, Sam. Modern American Painting and Sculpture. (Laurel)

Huyghe, Rene. The Louvre. (Laurel)

Krutch, Joseph Wood. Art and Experience. (Collier)

MacKindrick, Paul. The Greek Stones Speak. (Mentor)

MacKindrick, Paul. The Mute Stones Speak. (Mentor)

Macy, John. The Story of the World's Literature. (Washington Square)

Muller, Herbert J. The Spirit of Tragedy. (Washington Square)

Read, Herbert. The Meaning of Art. (Pelican)

Newton, Eric. The Meaning of Beauty. (Pelican)

Piper, David. Enjoying Paintings. (Pelican)

Sachs, P. J. The Pocket Book of Great Drawings. (Washington Square)

Steinburg, S. H. Five Hundred Years of Painting. (Pelican)

Bibliography

Durant, Will. The Story of Philosophy. Paperback. New York: Washington Square Press.

Gaer, Joseph. How the Great Religions Began. Paperback. New York: New American Library.

Ghiselin, Brewster. The Creative Process. Paperback. New York: Signet Classics.

McLaughlin, Frank, ed. Media and Methods. Philadelphia, Pennsylvania: Media and Methods Institute, Inc., May, 1968.

Phillips, Sara Moss. An Introduction to Humanities for High School. Louisville, Kentucky: Jefferson County Public Schools, 1959.

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RESEARCH TECHNIQUES (Phase 4-5)

Course Description

Research Techniques introduces students to college research writing and requires either a scientific, historical, or literary research paper.

Achievement Level

Students should be able to think abstractly and to work independently on an extensive research paper as well as be skilled in the reading and writing arts equivalent to the twelfth grade level.

General Literary Objectives

To teach students to acquire experience and knowledge in research techniques

To introduce students to ways in which they can glean and utilize research material

To introduce the tools of research

To teach the techniques of research

To encourage the habit of independent study

To prepare the students for college writing

Specific Literary Objectives

To develop the expository mode as it is used in research writing

To instruct the students in the organization and writing of the research paper

To use effectively the resources of the library

To employ knowledge from the course in individual research papers

Materials Provided for Students

Bibliographies, indexes, encyclopedias, and yearbooks

Dangle, Lorraine F. and Alice M. Haussman. Preparing the Research Paper

Filmstrips and recordings

Moore, Robert Hamilton. The Research Paper

Course Outline

- I. Introduction to course
  - A. Library study
  - B. Research techniques
- II. Selection of research subjects
  - A. Preparation of a preliminary bibliography
  - B. Reading and evaluation of material
- III. Conferences with instructor and librarians
  - A. Discussion of problems
  - B. Evaluation of preliminary work
- IV. Library facilities
- V. Presentation of final research themes
- VI. Evaluation of course
  - A. Individual conferences
  - B. Class evaluation

Twelve Weeks' Plan

Week 1

Introduce the class to the course objectives, requirements, and projects.

Discuss available library facilities and the need for independent study.

Evaluate the role of research in the students' lives.

Point out common problems the students may encounter in their research.

Schedule visits to the school library; help reinforce the students' knowledge of library tools.

Ask the school librarians to visit the classroom for consultations and discussions.

Assign, to be discussed, common readings about a controversy created by published research (e.g., one of Shakespeare's plays or the scientific validity of Rachael Carson's Silent Spring).

Weeks 2-4

Introduce research techniques.

Explore topics for research paper; have students submit a short list of research topics along with ideas for development; select topics for research.

View filmstrips and listen to accompanying records.

Require students to prepare a preliminary bibliography.

Weeks 5-8

Have students submit a tentative outline for a research paper.

Schedule structured library periods for the reading, evaluation, and notetaking of material for the research paper.

Schedule individual student conferences.

Arrange for students to work with teachers of other departments when the topic of research is within those teachers' fields of specialization.

Evaluate final bibliography cards and note cards.

Weeks 9-11

Complete final outline.

Review content and form of final paper.

Have students begin work on rough drafts for teacher correction.

Work in class on rough draft revision.

Complete dummy copy of research paper along with footnotes and bibliography.

Submit final copy of research paper two weeks before end of course.

Week 12

Arrange student discussion and reports concerning common readings about a controversy created by published research.

Evaluate course.

Supplementary Materials

Filmstrips

How to Write a Term Paper	Library Filmstrip Co. (808.06 FS)
Library Tools Series	McGraw-Hill (FS 028.7 Lib)
The Research Paper	Library Filmstrip Co. (FS/R 808.06)
Revisal and Final Editing	Filmstrip House (FS 808. Wri.)

Bibliography

Aldrich, Ella V. *Using Books and Libraries*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1946.

Boyd, Jessie, and others. *Books, Libraries and You*. New York: Charles Scribner's Sons, Co., 1941.

Brown, Zaidee. *The Library Key*. New York: The H. W. Wilson Co., 1956.

Cook, Margaret G. *The New Library Key*. New York: The H. W. Wilson Co., 1956.

Cowles, Betty M. and Or, Robert W. *Library Instruction Manual*. Ames, Iowa: Iowa State College Library, 1956.

Dangle, Lorraine F. and Haussman, Alice M. *Preparing the Research Paper*. New York: College Entrance Publications Corp.

Hillway, Tyrus. *Introduction to Research*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1952, (Pamphlet).

Hook, Lucyle and Gaver, Mary. *The Research Paper*. Boston: Houghton Mifflin Co., 1964.

Moore, Robert Hamilton. *The Research Paper*. New York: Holt, Rinehart and Winston, Inc., 1967.

Morse, Grant W. *The Concise Guide to Library Research*. New York: Washington Square Press, Inc., 1966.

Paradis, Adrian A. *The Research Handbook*. New York: Follett Publishing Co., 1965.

Payne, Lucille. *The Lively Art of Writing*. Chicago: Funk and Wagnalls, 1966.

Rossoff, Martin. *Using Your High School Library*. New York: The H. W. Wilson Co., 1964.

Turabian. *A Manual for Writers of Term Papers, Theses and Dissertations*. (University of Chicago Press, paperbound),

USOE Project 661691. PROJECT APEX: *Appropriate Placement For Excellence In English*. Trenton, Michigan: Trenton Public Schools 2nd Edition (Revised), Spring. 1967.

WRITING LABORATORY (Phase 4-5)

Course Description

In Writing Laboratory students cover the total writing experience from learning how to discuss significant ideas to controlling ideas within their own written work. Focus is centered upon appropriate uses of the various rhetorical methods in achieving unity, coherence, and emphasis.

Achievement Level

The students should be skilled in the reading and writing arts and should have an avid interest and desire for improvement in self-expression.

General Literary Objectives

To develop the students' ability to learn more proficiently the art of expression by writing

To teach respect for the written thoughts of others

To help the students learn to understand the meaning of their experiences in relation to their writing

To enhance personal living through the pleasures of written expression

Specific Literary Objectives

To learn a variety of sentence structures, to increase vocabulary, and to organize written thoughts

To lead the students toward mental growth to increase their original thinking

Materials Provided for Students

Filmstrips

Recordings

Strunk, William, Jr., and E. B. White. The Elements of Style

Warriner, John E. Composition: models and exercises 11

Course Outline

- I. Introduction
- II. Sentence structure
  - A. Loose and periodic sentences
  - B. Variety in sentence beginnings and types
  - C. Variety in sentence lengths
- III. Sentence skills
  - A. The passive voice
  - B. Elimination of unnecessary words
  - C. Parallelism
  - D. Informal and formal style
  - E. Emphasis through repetition
- IV. Paragraph structure
  - A. Unity
  - B. Development
  - C. Coherence
- V. Paragraph forms
  - A. Description
  - B. Narration
  - C. Exposition
  - D. Opinion
  - E. Persuasion
- VI. Development of individual style
  - A. Isolating and examining the writing techniques of known authors
  - B. Incorporating techniques in students' compositions

VII. Writing about literature

A. Analysis of literary selections

1. Short stories

2. Poems

B. Development of writing techniques in literary criticism

VIII. Final Evaluation

Twelve Weeks' Plan

Week 1

Discuss course objectives of Writing Laboratory with students to stimulate and determine interests and present knowledge.

Have students compose extemporaneous themes to determine writing skills and grammatical background.

Conduct class critic session on committed evident errors.

Review and explain sentence structure and sentence skills.

Week 2

Practice writing based on the study of the sentence and discuss.

Introduce paragraph structure and forms; assign the reading of examples in the text.

Discuss assignment on paragraph development.

Have students write examples that indicate knowledge of good paragraph development.

Week 3

Continue reading paragraph examples from text and developing writing skills.

Lead students to develop a topic paragraph into a limited composition (i.e., selecting a subject, organizing and arranging material, outlining, writing, and revising).

Allow class time for students to practice writing compositions.

Week 4

Study and discuss exercises in prose writing (i.e., the informal essay, the essay of opinion, the book review, and the precis).

Schedule prose writing activities for the class.

Week 5

Have students study and discuss narrative writing (i.e., the nature, the organizing, and the composition).

Read to the class and ask students to simulate author's examples.

Week 6

Explain exposition writing; plan the time for practice.

Week 7

Discuss the techniques of comparison and contrasting; develop examples based on models in the text.

Combine narration and description into exposition.

Week 8

Combine expository techniques to best suit writer's purpose for the writing of an expository composition.

Week 9

Ask students to read and discuss short stories for analysis.

Have the class write an analysis of a selected short story.

Week 10

Begin student writing of short stories, incorporating dialogue and other techniques.

Week 11

Continue with the students' writing of short stories.

Week 12

Decide with the class the writing form for final composition.

Have individuals submit outline and write composition.

Evaluate student compositions and course work.

Supplementary Materials

Recording

"The Anatomy of Language"	Folkways FL9106

Filmstrips

English Language--Punctuation	Young American Films
English Language--Sentences	Coronet
Steps in Building a Paragraph	Loyola University Press
How to Write a Poem	Film Kare Products Co.
Stanza Forms and Forms of Verse	Film Kare Products Co.

Bibliography

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Payne, Lucille. *The Lively Art of Writing*. Chicago: Follett Publishing Company, 1965.

Stegner, Wallace E., and others. *The Effective Theme: Aspects of English*. New York: Holt, Rinehart and Winston, Inc., 1967.

USOE Project 661691. *PROJECT APPEX: Appropriate Placement For Excellence In English*. Trenton, Michigan: Trenton Public Schools, 2nd Edition (Revised), Spring, 1967.

Warriner, John E., and others. *Advanced Composition: A Book of Models for Writing*. New York: Harcourt, Brace & World, Inc., 1961.

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BOOK SELECTION AND MATERIAL REEVALUATION PROCEDURES

Revised June 27, 1969

We seek to educate young people in the democratic tradition, to foster a recognition of individual freedom and social responsibility, to inspire meaningful awareness of and respect for the Constitution and the Bill of Rights, and to instill appreciation of the values of individual personality. It is recognized that these democratic values can best be transmitted in an atmosphere which is free from censorship and artificial restraints upon free inquiry and learning, and in which academic freedom for teacher and student is encouraged.

It is further recognized that there are areas of such a controversial or questionable nature that some restraints upon complete academic freedom are necessary.

The Jefferson County Board of Education wishes to meet ignorance, hatred, and prejudice not with more ignorance, hatred, and prejudice; but with understanding, goodness, and reason. Therein, no individual will be allowed to impose his personal views in any subject area, and the best professional behavior and individual thought will be expected at all times. When political, moral, or social problems arise within the classroom as topics of discussion or study, opportunities for opposing points of view must be provided.

The Board of Education does not advocate a policy of censorship, but a practice of judicious selection of materials to be used with students in the classrooms of Jefferson County Public Schools, and wants only to be helpful to the teachers in providing good learning experiences for boys and girls. Teachers shall use prudent judgment in determining whether materials are of such nature and shall submit items to their principal and supervisors for approval before inclusion in their instructional programs. Should such materials be selected for inclusion in a teacher's curriculum guide, and objections to same evolve, the Board insists upon the following.

> Individuals involved will be provided an opportunity to discuss the matter fully with local school personnel.
>
> The materials reevaluation procedure will be initiated and conclusions reported to the school and individuals involved. See attached BOOK SELECTION AND MATERIALS REEVALUATION POLICY.
>
> With reference to library books per se and book selection, the form used in 1968-69 and the years before may be used. See attached CITIZEN'S REQUEST FOR REEVALUATION OF MATERIAL.

Furthermore, in recognition of the scope of this problem, the Board encourages the administrations of the local schools to form panels of qualified persons, appointed fairly (e.g., teacher, parents, and other school and community representatives) to consider materials to be used in the curriculums that might have an adverse effect on students. In addition, the Board suggests that individual school departments be encouraged to consider, read, and review all supplementary curricular inclusions that might be offensive politically, socially, or otherwise.

BOOK SELECTION AND MATERIALS REEVALUATION POLICY

Individuals, organizations, or groups who challenge or criticize instructional materials shall be asked to complete the form Citizen's Request for Reevaluation of Material comparable to that suggested by the National Council of Teachers of English.

After completing the above mentioned form, a school committee composed of the teacher in the subject area, the principal, the supervisor, and the librarian shall review with the complainant the written criticisms and attempt to reach a decision concerning the complaint.

If a decision is not reached which is satisfactory to the complainant, the principal shall request the Associate Superintendent for Instruction to delegate a central committee to review and make a final decision concerning the disposition of the complaint. This decision will be reported back to the principal by the Associate Superintendent for Instruction. This central committee shall be composed of an administrator, a supervisor in the subject area under question, a classroom teacher in the subject area, the Coordinator of Library Services, and a mature* parent, preferably from the school district from which the complaint originates. No member of the central committee shall have been a member of the local school committee with the exception of the supervisor.

The materials involved shall have been withdrawn from general circulation and use pending a decision in writing by the central committee.

However, in the event the complainant does not concur with the decision he may request that his child be excused from any contact with the objectionable subject matter. Such requests will be honored.

*The word mature in this context applies to all members of the committee and means highly developed or advanced in intellect, moral qualities, and outlook.

The materials center in each school should have on file "Citizen's Request for Reconsideration of a Book" from The Students' Right to Read. Reprinted by permission of the National Council of Teachers of English, October 16, 1963.

CITIZEN'S REQUEST FOR REEVALUATION OF MATERIAL

Type of Material	____Book	____Filmstrip	____Lecture
	____Film	____Record	____Other

Author (if known)____

Title____

Publisher (if known)____

Request initiated by____

Telephone____________________Address____________________

Complainant represents:

____himself

____organization (Name)________________________________

____other group (Name)________________________________

1. To what in the material do you object? (Please be specific)________________________
____
____

2. What do you feel might be the result of exposure to the material?________________
____
____

3. For what age group would you recommend this material?________________________
____

4. Is there anything good about this material?________________________
____

5. Did you inspect all of this material carefully?____________What parts?______
____

6. Are you aware of the judgement of this material by critics?________________
____

7. What do you believe is the theme or main idea in this material?________________
____
____

8. Which of the following would you like the school to do with this material?

   ____refrain from assigning it to your child
   ____withdraw it from all students
   ____refer it to the committee for reevaluation

9. In its place, what material, if any, would you recommend that would convey as valuable a picture and perspective of our civilization?
____
____

Signature
of
Complainant________________________________

BOOK SELECTION AND REEVALUATION POLICY

Objectives

The primary objective of the school materials center is to implement, enrich, and support the educational program of the school.

The school materials center should contribute to the social, intellectual, cultural, and spiritual development of the students.

Selection

Materials for the school materials center should be selected by librarians in consultation with administrators, supervisors, faculty members, students, and parent.

Reputable, unbiased, professionally prepared selection aids should be consulted as guides.

Criteria for selection

Selection should consider the needs of the individual school based on a knowledge of the curriculum and on requests from administrators and teachers.

Consideration should be given to individual students on a knowledge of elementary and secondary youth and on requests of parents and students.

Selection should provide for a wide range of materials on all levels of difficulty, with a diversity of appeal and the presentation of different points of view.

The instructional materials should have high literary value.

Materials should have superior format.

Jefferson County Public Schools. Key to Policies and Procedures for Librarians. Louisville, Kentucky: Jefferson County Board of Education, 1969.